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## DISASTER ATTENDS DÉBUT OF URLUS

**Metropolitan's New Tenor Stricken  
Voiceless During Performance  
of "Tristan"**

One of the most important débuts of the year at the Metropolitan Opera House, the advent of a new *Tristan* in the person of Jacques Urlus, was made unfortunately sensational last Saturday afternoon by the tenor's sudden loss of his voice during the performance. Interest in Mr. Urlus's New York debut was widespread, international in fact, for he is a familiar figure as a Wagnerian tenor in all the leading European operatic centers, including Bayreuth, and much was expected here of a tenor capable of singing adequately a rôle which has very few successful interpreters in this country. Mr. Urlus pluckily continued through the performance, but he was frequently completely inaudible, and in the third act, which depends almost exclusively upon the tenor, was forced to resort to mere pantomime. Hoarseness resulting from a cold was mainly responsible for the tenor's condition, which was augmented by nervousness as he came to a realizing sense of his predicament.

Saturday was an unhappy day for Wagner's opera also at the Boston Opera House, where Carl Burrian had been engaged to sing *Tristan*. Burrian had completed his half-year's contract at the Metropolitan, but was not booked to sail for Europe until February 12. However, his grief over the death of his wife the preceding week caused him to cancel his Boston engagement and to sail for Europe last Saturday, the very day of the Boston performance. The only other *Tristan* available in New York at the time was Ferrari-Fontana, the Italian tenor, husband of Mme. Matzenauer, and he was hurriedly called to Boston and sang *Tristan* in Italian while the rest of the cast sang in German.

Saturday's unfortunate event at the Metropolitan was the climax of a series of mishaps which have befallen the Wagnerian productions there in the last few weeks, including the elimination of an entire scene from "Die Meistersinger," when Herman Weil lost his voice during the performance. It was apparent, barely a few moments after Mr. Urlus had sung *Tristan's* first measures Saturday, that his tones were clouded by hoarseness, and when later he stepped to the front of the stage for the great first-act scene with *Isolde* his voice had become so husky as to be barely audible. The tenor made no effort to respond to curtain calls after this act, though the audience endeavored to make him do so. During the intermission there was not a little speculation as to whether it would be possible to finish the opera, since the Metropolitan, for all its resourcefulness, possesses but one heroic Wagner tenor and does not supply an understudy. William J. Guard appeared before the curtain, explained that the singer was indisposed and begged the indulgence of the audience.

Mme. Gadske, the *Isolde*, nobly bore the burden of the second act love duo through which Urlus struggled in pitiful fashion. The third act, a most exacting test for a tenor under any circumstances, proved a dreadful ordeal for both Mr. Urlus and the large and very sympathetic audience. A cut of moderate length was made in the "love curse" but otherwise *Tristan's* share was not curtailed beyond the ordinary. Of actual singing there could, of course, be no question, and the new artist, now altogether voiceless, went through the part in dumb show. It was a deeply pathetic spectacle and critical comment on Mr. Urlus is naturally impossible under the circumstances. The few measures he did sing at the opening of the opera showed him to be possessed of a voice of very pleasing lyrical quality and, though he was greatly demoralized by his condition, he acted to



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GUSTAVE HUBERDEAU

**Eminent Baritone of the Philadelphia-Chicago Opera Company, as "Figaro," Who  
Has Won Distinguished Success This Season. (See Page 5)**

excellent purpose. There seems every reason to believe that under favorable conditions he will show himself one of the most efficient German tenors heard here in some time.

The general spirit of the performance suffered greatly, of course, through the disaster. Mr. Toscanini—who conducted thrillingly—emphasized the orchestral portion in the third act as much as possible so as to atone for *Tristan's* unheard utterances. Mme. Gadske who has not been in more glorious form at any time this season, poured out her voice lavishly in the first and second act duos with the tenor, and, taking the burden of the scenes on her own shoulders, supported it most heroically. Mme. Homer was an excellent *Brangäne* and Mr. Weil was *Kurwenal*, though it had been announced that Mr. Amato would do the part for the first time this season.

A more fortunate debut than that of Mr. Urlus was the first appearance of Carl Braun, who sang *King Mark*. He displayed a bass-baritone voice of very fine quality, good volume and resonance, an efficient method in its handling and artistic intelligence. He sang the long speech of the *King* with a sense of its emotional value and with sufficient variety of expression. Of his acting nothing can be said

until he appears in a rôle affording him wider scope for his powers. But he will undoubtedly prove a valuable addition to the company.

**Cincinnati Orchestra Association Selects  
Mrs. Charles P. Taft as President**

Mrs. Charles P. Taft, wife of the brother of President Taft, was elected President of the Cincinnati Symphony Orchestra Association at a meeting of the board of directors held on Tuesday morning in Cincinnati, according to a telegram received by *MUSICAL AMERICA*. Mrs. Bettie Fleischmann Holmes, the former president, resigned about two weeks ago on account of failing health. At the same meeting Dr. Ernst Kunwald's contract as conductor of the orchestra was renewed for another year and an agreement was effected whereby the Cincinnati Orchestra will be engaged for the Biennial Festival in 1914.

The fact that the Cincinnati Orchestra has not been identified with the great May festivals in past years has been the source of much disaffection in the Ohio city, as it has always been maintained that the festival lacked in local significance on account of the engagement of the Thomas Orchestra for these concerts.

## PROJECT TO AID THE AMERICAN COMPOSER

**Three-Days' Musical Congress  
Planned for the Panama  
Exposition**

A Congress of American Music, to show America and the world at large the progress of American musical creative art, its struggles and achievements, its present scope and possible future, is the significant project now being advanced in connection with the Panama Exposition, to take place in San Francisco in 1915.

The plan, which was suggested by Charles Wakefield Cadman, the American composer, has already found favor in circles interested in the work of native composers. With the necessary publicity, it is expected that it will arouse widespread support.

In his statement Mr. Cadman says: "The matter has been submitted to the director and board of managers of the Panama Exposition. Due action will no doubt be taken by the Exposition authorities if interest on the part of the press and musicians of the country is aroused."

"The time has come when concerted action should be taken if the cause of American musical creative art is to be seriously considered. Acknowledging to the fullest the efficacy of all past movements making for the appreciation of the American composer and his works the writer is brought to the realization that the enormous publicity attending such a gathering of workers and entertainers at the approaching great Exposition would prove a valuable incentive to the movement for American music."

"The plan is, of course, embryonic. It is offered merely in the spirit of suggestion rather than to bring about a congress on exact or undeviating lines."

It is proposed through this Congress of American Music to aid the cause of the American composer and to secure a hearing for the best of his work through the prominence of a musical congress held under such notable auspices.

The plan is set forth as follows: A three-day congress with morning, afternoon and evening sessions.

I. Morning sessions given over to vocally and instrumentally illustrated talks or lectures on the musical struggles, progress and future of musical composition in America. This could include discussion of the theories and the results of composition based upon folk-themes indigenous to American soil.

II. Afternoon sessions would exploit chamber music by American writers. It would also present a series of vocal recitals with music conceived in the days following the American Revolution down through the ante-bellum days, through minstrelsy arriving at the present heterogeneous expression chosen by American writers.

III. The evening sessions would exploit serious orchestral and choral works of American composers.

Mr. Cadman says further: "There could be a board of managers consisting of an active council and an honorary or advisory council."

"The advisory council should comprise the names of those men and women prominently espousing the American composer and his works. This council would have a voice with the active council in outlining the policy of the congress and would assist in the propaganda and moral support of the enterprise."

"The active council should have the initiative and the power for carrying out the determined policy, co-operating so far as possible with the Exposition authorities."

**Damrosch's "Cyrano" Almost Ready**

Mr. Gatti-Cassaza is trying to have Walter Damrosch's opera "Cyrano" ready for production at the Metropolitan Opera House by February 26. Orchestral and scenic rehearsals began this week.



## "UNSEXING" OF SONG CLASSICS FINDS FOE IN DAVID BISPHAM

**"Bad Taste" Exhibited by Artists who Sing Compositions Exploiting Passions of the Opposite Sex—Concert Conditions Throughout the Country as the Famous Baritone Has Found Them in His Tour of Eighty-five Performances in Six Months**

WERE the United States to form a team to compete in musical Olympic games David Bispham would undoubtedly gain a place as a touring Marathoner, after his recently completed endurance test of singing eighty-five performances in six months. That feat might not be difficult for a singer whose engagements were confined within a small radius, say, of New York, but the noted baritone's bookings called for two trips to the Pacific Coast, as well as an extended tour through Canada. In part of this 'cross-country racing Mr. Bispham was under the handicap of a broken leg, despite which he kept faith with his audiences and missed not a single concert.

Last week found Mr. Bispham in New York for his eighty-fifth performance, and a visitor to the baritone's apartment found him showing no results of the wear and tear of six months' touring, but rather preparing with the most animated spirit for the remaining recitals of his season.

"I find concert conditions undergoing a gradual change throughout the country," declared the baritone. "Especially in the Southwest and the West one finds a significant advance. Men have gone down to the Southwest, taking with them wives who have lived in music centers, and when they find no musical life in their new home they band together in clubs in order to secure such music. Out on the Coast, in places of such delightful climate as Los Angeles, conditions are so attractive as to make permanent residents out of persons from other music centers until the city is a music center in itself, with its own orchestra and other musical organizations.

"That is the rosy side of the picture, but the touring artist sees another side in the fact that in many cities he must accept less advantageous terms than those which were given formerly. Fifteen years ago these cities had women's clubs devoting all their attention to music, but nowadays American women are realizing the importance of getting the best out of all the correlated arts—literature, drama, painting and music; wherefore the latter becomes only one phase of the club's work instead of its reason for existence. Thus the artist may find that when he appears under the auspices of a club he can no longer get a full guarantee, but a guarantee for a small portion of the amount with a chance of realizing the entire sum, or even more. In many cases he gets less than his former figure," admitted the baritone.

"He may strike a city just on the evening of a wedding which is attracting the fashionable portion of the community, or a big political meeting or some other event of local interest which causes the artist's receipts to dwindle until he has little more than his small guarantee. Then there are some cities which devote so much money and attention to an opera season or a Spring festival that they are almost in the position of bankrupt music lovers for the rest of the year. Here the visiting artist once more has difficulty in playing to more than his minimum guarantee.

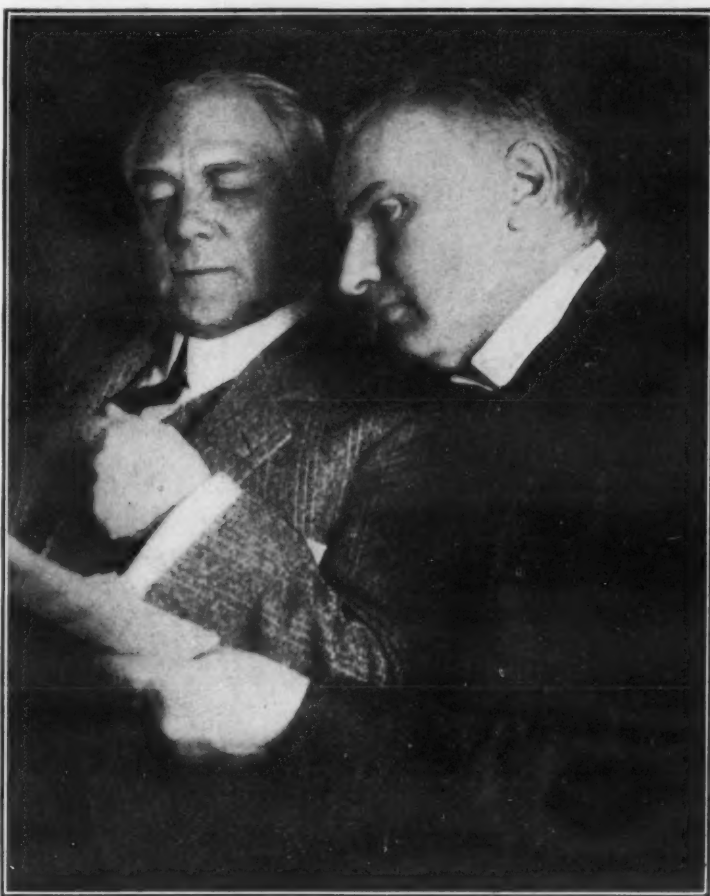
### Cause of Joint Recital Tours

"These changing conditions are perhaps responsible for the increasing number of joint recital tours and concert companies, for the existence of which there are many logical reasons. Aside from the fact that two artists may be better than one as a box office magnet, the presence of an assisting artist gives the program a variety which might be lacking in the offerings of one performer, and it also relieves each artist

of any fatigue that might result from presenting a continuous program.

"As to the concert companies these are an outgrowth of the idolatrous worship of the phrase, 'grand opera,' which is becoming more and more prevalent. In houses where I am accustomed to visit I find that even the children stand in awe of this adjective 'grand' as applied to opera. One lad of about eight, when he learned that I was a singer and had appeared in grand opera, with his eyes bulging from excitement, asked me, 'Will you sing me the Sextet from "Looshe-a" or the Quartet from "Riggerletto"?' which, it seemed, he had heard on a talking machine. The lad's parents explained to him that while I might be an excellent soloist I was scarcely able to tackle a quartet or sextet without assistance."

As a solution to the problem of satisfying this admittedly universal demand for opera and especially opera in English, of



Photographed by Harry M. Gilbert

David Bispham (Left) and Walter Damrosch Discussing a New American Composition on the Occasion of Mr. Bispham's Recent Appearance with the New York Symphony Orchestra in Pittsburgh

which Mr. Bispham is one of the most ardent prophets, the baritone recalled a plan which he had suggested to the New Theater directors, and which, despite its non-acceptance, he regards as far from visionary.

"My scheme is that of an operatic system," related Mr. Bispham, "similar to the old theatrical system under which the visiting stars used to appear in each city, assisted by the local stock company, such as Edwin Booth, whom I remember seeing at the Walnut Street Theater, in Philadelphia, supported by Charles M. Walcott and the rest of the Walnut street company.

"With a New York theater as a central institution I would enroll a strong company of English-speaking singers, the leading artists going on tour and appearing with companies which should be established in cities throughout the East. Each of these supplementary houses would have its own chorus, orchestra and principals for the smaller parts. The scenery of an opera would be sent around the circuit along with the chief singers, that is, 'Manon' would be sung on one evening in Rochester, on the next in Buffalo, and so on. This scheme would require financial backing, of course, but so would any movement for operatic advancement."

### Hadley Work for London

Music lovers who read Mr. Bispham's opinions of the adaptability to general audiences of Henry Hadley's music drama, "The Atonement of Pan," the principal rôle of which the baritone sang with the San Francisco Bohemians in their forest production, will be interested to know that Joseph D. Redding, the librettist of "Pan," has submitted the work to the consideration

of the London Drury Lane Theater management, which is responsible for "The Whip" and other big stage successes.

"I believe that Mr. Hadley's fantasy will be successful as a stage offering," ventured Mr. Bispham, "provided that care is taken to maintain the outdoor atmosphere of the original production. Even the part of the auditorium leading up to the footlights I would so decorate as to give the impression of a forest. And the stage setting should be so designed as to emphasize the sense of its vastness, with a 'back drop' representing a seemingly endless vista of giant trees."

Known for his skill in program making Mr. Bispham has particularly strong views on what might be called the "unsexing" of certain vocal numbers which for various reasons seem to belong to one gender rather than the other.

"For instance, there are numbers which, although the text contains nothing which could not be sung by either sex, were definitely intended by the composer to be delivered by a man or by a woman, as the case may be. Yet just because these numbers are grateful and appealing to audiences some singers insist upon offering them against the expressed intention of the composer. Take an oratorio passage which, although it is supposed to represent the words of the prophet Jeremiah, the composer conceived as being most effectively sung by a woman. Would it not be inartistic for a singer to place such a number on his program in direct defiance of the composer? It would be just as if I should sing 'O Rest in the Lord' or a contralto should program 'It Is Enough.'

### Inconsistency of Gender

"Bad taste is again found in the programming by an artist of songs which typify passions essentially of the opposite sex. Take the Strauss 'Cécile,' which is primarily the love declaration of a man to a woman. I once startled a young singer about to place this song on her program by declaring that any woman who would knowingly sing the sentiments of the song in public deserved to be called a 'brazen hussy.' In such cases it may be fortunate that many of the hearers cannot understand the words of songs sung in foreign languages.

"One singer, who had asked me to help her arrange a program, was determined upon singing Schumann's 'Ich Grolle Nicht' simply because she liked it, although I pointed out the inconsistency of a woman's singing this text and suggested her taking up some of the same composer's 'Frauenliebe.' It would be just as inappropriate for me to croon a lullaby. Just recently I received copies of three lullabies—but can you imagine my singing them?"

Variety in program-making is one of Mr. Bispham's requisites, but he does not urge so much alternation of styles and periods as to give the program the aspect of a crazy-quilt. "I strive to include no two songs of the same mood, nor in the same key, but while I would be the last to adhere unduly to conventionality in the order of songs I do not care for that overlapping of chronological sequence which places a song of the Noah's Ark age beside a number of the Lullaby period."

Boston opera-goers are not to hear the "Tristan und Isolde" triumvirate of famous stars suggested by Mme. Nordica, consisting of herself, Mme. Schumann-Heink and Mr. Bispham, because, as the baritone explained, the three artists will be busy in various parts of the country giving recitals in their own behalf.

Apropos of the famous contralto Mr. Bispham related the amazement of Mme. Schumann-Heink at hearing one of his dramatic recitations to music with which he usually closes his programs, and her exclamation, "David, you will ruin your vocal chords with that declamation!"

"To the contrary," maintained Mr. Bispham, "I find that my final recitation is absolutely restful to the voice after a long program of songs."

K. S. C.

### Diplomatic Circles Represented in Julia Culp's Washington Audience

WASHINGTON, D. C., Feb. 11.—The recital by Mme. Julia Culp, the Dutch *lieder* singer, provided an artistic treat to social, official and music-loving Washington. Diplomatic circles were well represented in the audience. Her program included the compositions of Schubert, Tschaiakowsky, Loewe, Liszt and Brahms. Mme. Culp was most charming in her interpretations, which called forth much deserved applause and several encores.

W. H.

Ferruccio Busoni has had to give up personally conducting the series of symphony concerts he arranged for Berlin this season, and Ivan Fröbe will take his place at the remaining ones of the series.

Wilhelm Bachaus has been decorated by the Duke of Anhalt with the gold Order of Merit for Art and Science.

## TWO SOLOISTS WITH DAMROSCH ORCHESTRA

**Julia Culp and Mme. Rider-Possart  
Both in Good Form—A Well-Arranged Program**

With two soloists, Julia Culp, the *lieder*-singer, and Cornelia Rider-Possart, Walter Damrosch offered a program on Sunday afternoon, February 9, at Æolian Hall that was perhaps the most interesting he has given thus far this season. It read as follows:

1. Symphony in G, "Military," Haydn; 2 (a) "Adelaide," (b) "Freudvoll und leidvoll," (c) "Die Trommel gerührt," Beethoven, Mme. Culp; 3. Concerto for Piano with Orchestra in B Flat, No. 15, Mozart, Mme. Rider-Possart; 4. "Italian Serenade," Hugo Wolf; 5 (a) "Verborgtheit," (b) "In dem Schatten meiner Locken," (c) "Tretet ein hoher Krieger," (d) "Er ist's," Hugo Wolf, Mme. Culp; 6. Finale from Suite, "Scherazade," Rimsky-Korsakow.

There was variety in the orchestral as well as the solo compositions, and in each case there were contrasts. Haydn's bright and merry symphony was enjoyable throughout and was splendidly played, the orchestra being at its best. Hugo Wolf, whose name figures so rarely on orchestral programs, was represented by his "Italian Serenade," which Mr. Damrosch read with quite the right amount of light and shade. Its panoramic nature makes it a difficult work to present but the spirit of its conception was faithfully adhered to and the audience applauded it earnestly at the close. Although Daniel Gregory Mason, program annotator for the society, stated in his notes on this occasion that the work was not the same as the string quartet of the same name, it should be said for the benefit of those who wish to know the relation which the quartet bears to the orchestral work, that the latter is but an orchestral version of the former. Barring seven additional measures and two notes in the recitative, for solo cello, preceding the F sharp major section, they are identical in every detail, Wolf having merely made such new placings of themes as one does when transferring music for the limited string quartet to the freer and more plastic orchestral garb.

Mme. Culp was in excellent voice and won immediate favor in Beethoven's "Adelaide," "Freudvoll und leidvoll" and "Die Trommel gerührt," these sung with orchestral accompaniment. Her art is one that one enjoys the more one hears it, and her equipment and personality make her a singer whose place in contemporary vocal art is significant. Later she sang a group of Wolf songs, "Verborgtheit," "In dem Schatten meiner Locken," "Tretet Ein Hoher Krieger" and "Er ist's," which she did superbly, assisted by the inimitable Coenraad V. Bos at the piano.

Mozart's B Flat Concerto was the vehicle Mme. Rider-Possart chose and she played it as Mozart should be played. Classic refinement, purity of line and emotional restraint were all to be found in her work, while technically she rose to the intricate passage-work most successfully. There was poetry in her handling of the lovely slow movement which won her insistent applause. She was recalled numerous times at the close.

The final orchestral number was the last movement of Rimsky-Korsakoff's "Scherazade," which the orchestra played magnificently, with sonority and fullness of tone in the climaxes. The solo violin part was admirably played by Alexander Saslowsky, concertmaster of the orchestra.

A. W. K.

### "MME. SANS GENE'S" MUSIC

**Toscanini to Confer with Giordano, the Composer, This Summer**

ROME, Jan. 28.—The *Orfeo* publishes some interesting particulars of the "Madame Sans Gène" just completed by Umberto Giordano, which will be first produced at the Metropolitan, New York, during 1914.

The latest work by the composer of "Andrea Chenier" is described as "pure and sprightly Italian music."

One of the most notable points about the opera and which confirms again the theatrical intuition of Giordano is the sharpness of contrast between the sprightly pages of the comic scenes and the full grandiose manner in which the heroic spirit of the Napoleonic age is pictured.

"The instrumentation is well colored, varied, accurate to perfection and always appropriate to the character of the music."

The writer states that Toscanini will spend part of the Summer with Umberto Giordano at Baveno settling the final details of the production.

J. A. S. P.



## VIRGINIANS MAKE "BAYREUTH" PILGRIMAGE TO NEW YORK FOR WEEK OF OPERA

**With Lecture-Recital on Each Evening's Opera These Vocal Students Find Inspiration and Example in Performances at the Metropolitan - \$67.50 Per Member the Minimum Cost of Musical Shopping Tour**

WHILE one would scarcely pick out a busy, materialistic city like New York for an American Bayreuth, yet the metropolis was made the objective point of just such a musical pilgrimage last week by a party of Virginia music-lovers. In this case, however, the pilgrims were not assembled to do honor to Wagner alone but to hear the works of such composers as appear in a week's bills at the Metropolitan Opera House.

This novel manifestation of growth in American musical appreciation is due to the initiative of Albert W. Harned, who is a zealous organist, choirmaster and vocal teacher of Lynchburg, Va. The bulk of this touring party of thirty was made up of Mr. Harned's vocal pupils from Lynchburg and Roanoke, with several members of his St. Paul's Church choir.

Mr. Harned had longed to give the music-lovers of that section of Virginia a stimulus toward realizing the broader aspects of music which overtop the necessary routine of studio activity. As the operatic mountain had shown no disposition to come to Mahomet Mr. Harned conceived the idea of reversing the process in the form of a personally conducted tour to New York, thus giving the young singers the highest sort of an ideal and an incentive toward its realization.

### Suiling the Individual Pocketbook

Getting into touch with the Metropolitan Opera management and with the various hotels, this musician laid out a systematic schedule for the week of opera. Graduating the financial scale so as to place the trip within reach of those of varying financial status, Mr. Harned made it possible for some of his pupils to take the trip at a minimum rate of \$67.50. This low figure was made possible for some of the young women by their taking the least expensive opera seats and hotel accommodations, while those of fuller means could indulge in whatever luxuries they chose.

Arrangements were made with Amy Grant for her to give the tourists a lecture-recital each morning on the opera which they were to hear in the evening. The afternoons were spent in sightseeing and theater-going, so that the young musicians gained much general culture to supplement the purely musical side of the art.

More than the usual broadening influence of opera-going was exercised upon these young Virginians in that they found in the singing of the Metropolitan artists object lessons for their own vocal studies which could not fail to be invaluable. The zest with which they attacked their plente-



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Flock of Virginia Tourists at Their Hotel, Receiving Directions from "Shepherd" Harned as to Details of Day's Music and Sightseeing—Mr. Harned Is Seen at the Extreme Left

ous musical repast of a week's duration was shown by the fact that of all the seats engaged for the various opera performances only about seven tickets were left unused, and this in spite of all the alluring theatrical attractions which must have appealed strongly to residents of cities where the moving picture craze has worked such havoc upon the better grade of theaters.

An idea of the intense interest which the visitors took in the Metropolitan performances was gained from conversation with them amid the buzzing activities of the new McAlpin Hotel and in their walking tours up Fifth avenue to Miss Grant's lectures. On the opening evening they had suffered a grievous disappointment in Caruso's non-appearance for his rôle in "Giocconda," but their grief on that score was assuaged by the fine vocalism of Emmy Destinn, about whose singing they were inclined to agree with the critics that her art surely must be at its highest estate.

### Taking Issue with the Critics

A challenge to the critics on the subject of Mary Garden, however, was issued by the Virginians after they had heard her *Louise* on Tuesday, for they felt that the critical gentry had somewhat maligned Miss Garden as to her singing, in which they did not find many displeasing quali-

ties, while the shepherd of the flock made allowance for the influence upon them of the prima donna's dramatic genius in the way of blurring a clear judgment of vocal values.

These Southern enthusiasts were anxious to observe the artistic finesse of Edmond Clément and nothing could have prevented some of the party from hearing the French tenor on a morning appearance of Thursday except the lecture necessary to the better understanding of "Die Walküre." It was not only in the surface matter of individual singers that the visitors were absorbed, for the deeper meaning of the composer was sought by them with just as much enthusiasm. Miss Grant testified that she had never had auditors with so much space in their minds to be filled—not referring to any previous lack of knowledge of the operas, but to the eager interest which opened up every recess of the mind for the storing away of cultural information.

Even with a hearing of Farrar in the sprightly "Donne Curieuse" and a postponed revelling in Caruso's tones as employed in the French "Manon," some of the Virginians were not yet satiated and they went on to Philadelphia several hours ahead of the main party to hear the Dippel organization sing "Lohengrin" in the eve-

ning, while their companions were on the way from New York. A few of the other enthusiasts took advantage of their last few hours in New York by going to the "Tristan" matinee, which had not been listed in the regular schedule of their opera week.

Included in the Virginia touring party were the following persons: From Lynchburg, Mmes. E. C. Ivey, C. de Witt, Jr., B. McCarthy, W. B. Ryan, C. W. Gooch, Don P. Halsey, W. L. Bowman, S. H. Franklin and J. L. Jones; Misses Mary Watts, Mary Cheatwood, Mary Appleton, Emily Ambler, Kate Edmonds, Maud Caskie, Sue Adams, Rosa Bosey, Edith Winfree, Mary Moore and Nannie Almond, and Messrs. Calvin R. Webber, W. B. Ryan, Jr., and Harned. From Roanoke, Mrs. B. C. Hopkins, Misses Blanche Deal, Corinne Lockett, Katherine Stone, Sallie Campbell and Elizabeth Stuart and George L. Shields.

At the performance of "Manon" on Friday night, the last opera which the party heard as a whole, the young Virginia women referred to their leaving this scene of operatic splendor with a catch in the voice and a sigh of regret, which was only dispelled by thoughts of the operas which they were to hear "the next time."

K. S. C.

## "DON GIOVANNI" CASTS AN EVIL SPELL OVER VANNI MARCOUX

**Baritone Seriously Hurt in Answering Curtain Call at First Performance of the Mozart Work at Boston Opera—Previously Injured in Paris Performance of Same Opera—A Palmist's Alarming Prediction—The Opera Finely Presented with Notable Cast**

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, February 9, 1913.

ACCIDENTS have marred the last week, a week of brilliant performances, at the Boston Opera House, the most serious mishap being that which befell Vanni Marcoux, the eminent baritone of the company, at the first performance of Mozart's "Don Giovanni," on Friday evening.

Gratification at the success of a memorable performance of the opera was offset at the very end of the performance by the announcement that Mr. Marcoux, in acknowledging a curtain call, had struck his head against the statue of the Commandant and was severely injured. For hours the baritone lay unconscious.

It is very doubtful whether Marcoux will ever again appear in this opera, even aside from his present serious condition, for, like so many of his countrymen and fellow artists, he is superstitious, and "Don

Giovanni" has seemed to spell disaster for him. At a certain Paris performance Mr. Marcoux was taking the part of *Leporello* and in one of the scenes the *Don Giovanni* stabbed him with his sword, nearly taking off part of his ear. Moreover, a few days ago Marcoux had his palm read and was told that he was soon to die, so that his feelings under the unfortunate circumstances of last Friday may easily be imagined.

The performance of "Don Giovanni" was given with Mr. Weingartner conducting and the following cast: *Donna Anna*, Emmy Destinn; *Donna Elvira*, Elizabeth Amsden; *Zerlina*, Alice Nielsen; *Don Giovanni*, Vanni Marcoux; *Don Ottavio*, John McCormack; *Leporello*, Alphonso Didur; *Masetto*, Luigi Tavecchia. New scenic settings by Joseph Urban marked the occasion, and Manager Russell thus added to the Boston repertoire one of the greatest works in the literature of the music drama.

This performance was memorable in several respects. Mr. Weingartner read his

score superbly and made only those excisions which were in unquestionable taste and which have long since been justified by various authorities. Mr. Urban had taken especial pains with his stage pictures in order to make the development of the drama as clear, as coherent and as forceful as possible. Thus the two acts of many scenes were divided into a first act that offered three stage pictures and a second act of four. These scenes followed each other very quickly, an achievement made possible by the formal, miniature character of the scenery—in admirable accordance with the spirit of Mozart's period and by the manner in which each of these scenes fitted into the other. All of the scenes of the first act were set before the curtain rose, and as each scene unfolded it was removed to make place for the next. In the last two scenes, however, those scenes which for the first time accent the tragic note of the drama, there were real fantasies of color and arrangement. The graveyard scene was very plain, very pale in its lighting and with an enormous statue of the Commandant that towered tremendously above all those who appeared in its presence.

The vocal performances were of a high order. Miss Destinn is a singer of surpassing power. She was not in the best of vocal condition on this particular occasion, and yet her spirit was such that she gave the utmost grandeur and intensity to her music, and when it came to the famous air of the last act, "Mi Tradi," she distinguished herself as have few singers with

whose art we are acquainted. Miss Amsden had at her disposal a really exceptional voice and Miss Nielsen was an adorable *Zerlina*, a most charming and piquant figure. And how few singers survive the test of this music. There is none that offers a harder trial of skill in song. Miss Nielsen's singing was not only exceptionally finished and generally agreeable in its spirit, it was conspicuous, above all, for the rare feeling that the artist showed for the music.

Mr. Marcoux's *Don* was especially remarkable for its dramatic qualities and its thoughtful treatment of recitative passages, for the color and meaning with which the artist invested each musical phrase, the singing of the good old duet, "La ci darem," the champagne song, the serenade. And what a serenade it is! Mr. Marcoux's *Don Giovanni* is in the first place noble and audacious, sensual but sensual in a more distinguished spirit, by far, than would be the case with a mere libertine. It is a commanding figure that he presents. Mr. McCormack was one of the best singers of the occasion. Both of his solos were delivered with the most exemplary ease and smoothness, so that it was a pleasure to hear each note. Mr. Didur's *Leporello* was a comical and characteristic figure. Mr. Tavecchia's *Masetto*, although a trifle overdrawn, was amusing. Mr. Weingartner conducted the work with the most masterly appreciation of its classic values. This was one of the most successful and artistic premières at the Boston Opera House.

OLIN DOWNES.



## "INQUISITIVE WOMEN" AGAIN WITH US

Wolf-Ferrari's Comedy Receives Well Rounded Performance at Metropolitan—Divergence of Critical and Popular Attitude Towards the Work—A Thrilling "Walküre"

ASIDE from the sensational Saturday performance of "Tristan und Isolde," in which, as recorded elsewhere in this issue of MUSICAL AMERICA, Jacques Urlus, the *Tristan*, lost his voice at his début, the event of the week ending last Monday at the Metropolitan was the season's first performance of Wolf-Ferrari's "Le Donne Curiose." When this opera was first brought forward by the Metropolitan last season the members of the critical fraternity were almost unanimous in their commendation of the work. But, by a curious reversal of the customary situation, the public remained relatively cool, and even superlative critical enthusiasm never succeeded in establishing the comedy as a real drawing-card. The beauty of the production, the excellence of the ensemble and the charm of parts of the score were readily conceded on all sides, yet, at best, the "Donne Curiose" could lay claim to little more than a *succès d'estime* when the season had come to an end. In fact there was even a certain amount of speculation in various quarters as to whether its attractions had been sufficient to warrant its retention in the repertoire a second season.

Apparently the popular attitude has not altogether shaken the confidence of the management in the worth of the opera, for it was revived on Wednesday evening of last week. The audience, like those of last year, was only of fair size. After the first act there was little enthusiasm, though after the second there was more warmth in the applause. Except for the substitution of Mr. Macnez for Mr. Jadlowker as *Fiorindo* the cast was the same as last year, including as it did Mmes. Farrar, Maubourg, Fornia, Alten and Messrs. Scotti, Didur, Seguro, and Pini-Corsi.

Increased familiarity with the "Donne Curiose" merely emphasizes the opinion pronounced at the close of last season. The piece would have made a more or less diverting entertainment had it been cast in a couple of scenes lasting each about half an hour. But of such tenuous material it is foolhardy to try to shape a three-hour play that is not to grow monotonous in its airy nothings. Moreover, the humor of its stage happenings is, from an Anglo-Saxon point of view, almost hopelessly ineffective and even were it not so the inability of the audience to grasp the exact meaning of the crisp dialogue would serve as a severe clog to the enjoyment of it all. On the other hand the music, despite moments of dainty melody and humor, its clever workmanship and pretty touches of orchestration, grows tiresome by its insistent sameness of manner. Essentially similar to the "Secret of Suzanne" in style, it falls far below it in fecundity of melody and lacks just what contributes so pronouncedly to the charm of the latter—conciseness and brevity.

### A Well-Rounded Performance

It is all but impossible to single out for distinction any particular artist in the performance of this opera, for the reason that the effectiveness of the results depends far more on the smooth working of the ensemble than on the individual achievements of any one performer. As was the case last year the singers subordinated themselves admirably to the effect of concerted achievement. Smoothness of execution in this opera implies no end of arduous labor, though its intense exactions may not be apparent to the average observer. The performance moved crisply and with perfect fluency last week. The women of the cast, none of whom is an Italian, deserve especial commendation for their successful management of the patter songs which are allotted to them so liberally in this score. Their glibness of utterance was most praiseworthy. Miss Farrar was arch and delightful as *Rosaura* and a picture to look upon. She has not sung better at any time this season. Mmes. Maubourg and Fornia acquitted themselves well as *Beatrice* and *Eleanora*, while Bella Alten's *Columbine* was sprightliness incarnate.

Mr. Macnez's vocal limitations made themselves strongly felt most of the evening, but both he and Miss Farrar were much applauded for their singing of the love duo, the most charming thing in the opera. In general his tones were as white as the costume he wore in the last act. Mr. Scotti, always a delight to lovers of what is refined and distinguished, was *Lelio*, and Mr. Pini-Corsi, who has a complete command of Italian buffo traditions, was an unctuous *Pantalone*. Mr. de Seguro's *Harlequin* is carried out with astonishing

skill and must command the admiration even of those to whom *Harlequin's* incessant gyrations and pirouettes are not particularly exalted examples of humor.

Mr. Toscanini brought out as usual every minute detail of the score's charm. It was



—Photo by Mishkin Studios

To the Left: Jacques Urlus, Whose Metropolitan Opera Début as "Tristan" Was Attended with Misfortune. Above: Willy Biers, as "Hans Sachs" in "Die Meistersinger," in Which He Made His Metropolitan Début February 13

charged his functions with overwhelming impressiveness.

On Thursday evening there was a repetition of the "Tales of Hoffmann." Except that Mme. Duchène sang *Giulietta* in place of Mme. Fremstad the cast was the same as on previous occasions. Mme. Duchène gave a praiseworthy performance, though

a reading marked by exquisitely refined feeling and delicacy of touch throughout. The orchestra played with delightful fluidity, clarity and beauty of tone and faultless execution.

### Change of Monday Bill

The indisposition blight pursued the management again on Monday, February 10, when the illness of the indispensable Pini-Corsi caused the shelving of "Le Donne Curiose" and the substitution of "Pagliacci" and "The Secret of Suzanne." This change restored to the Monday subscribers the "Caruso night," of which the tenor's indisposition had robbed them during the preceding week. So late in the day was the change of bill announced, however, that Caruso was greeted by his smallest audience of the season. Those attending were fortunate in hearing in the two operas two of the Metropolitan's greatest box office magnets, Caruso and Farrar, along with the fascinating Lucrezia Bori and three leading baritones, Amato, Scotti and Gilly.

The Friday night subscribers of last week were relieved to find the Massenet "Manon" presented according to schedule, with Caruso once more appearing as *Des Grieux*, after his indisposition. Although he seemed to be having a little difficulty in maintaining his usual vocal control, there was no change in the quality of his golden tones. Especial credit is to be given to the tenor in that he has eliminated almost all of the unpleasantly audible panting which marred the St. Sulpice and final scenes in his former performances. Miss Farrar again gave the enchantingly beautiful performance of *Manon* which makes this one of the best of her rôles. Messrs. Gilly, Rothier, de Seguro and Reiss and Mmes. Sparkes, Duchène and Maubourg contributed their characteristic impersonations to the artistic ensemble.

"Walküre" on Thursday afternoon of last week brought the gods of Walhalla one step nearer their doom. The audience was as large as at the first performance of the current "Ring" cycle a week earlier. As a rule special "Walküre" audiences are apt to be smaller than those at "Rheingold," owing to the frequent hearings which the second drama enjoys in the course of the regular subscription series. Last week every corner of the house was crowded to its capacity.

The performance was equal to the best "Walküre" representations heard pre-

viously this season. Mme. Gadski's *Brünnhilde* was at its best from every standpoint and as much must be said of the incomparable *Sieglinde* of Mme. Fremstad and the *Fricka* of Mme. Matzenauer. Mr. Griswold, though he had some trouble with the high F sharp at the opening of the second act and a high F in the third sang *Wotan* with much nobility. Mr. Ruysdael was *Hunding* and Mr. Burrian *Siegmund*. It was the German tenor's final appearance of the season. Considering his recent be-reavement, the manner in which he went through the rôle must be regarded as heroic, especially when one considers that he had to sing many lines which must have appealed to him with particularly poignant significance. As usual, Mr. Hertz dis-

her singing was marred at times by a pronounced tremolo.

"La Bohème" proved a truly popular attraction for Saturday night, as the packed house testified. While several of the individual contributions were irreproachable the performance as a whole lacked spirit and spontaneity, the second act being essentially "popular price" in its absence of many of the finely humorous touches. Mme. Alda repeated her winsome and vocally appealing *Mimi*, and Riccardo Martin, as *Rodolfo*, gave his second fine performance of the week. The *Marcel* was the inimitably unctuous Scotti, while Rothier made *Colline* leonine in appearance and resonant of voice, and Bella Alten again sang *Musetta* charmingly.

### Slezak Sings Four American Songs in Worcester Recital

WORCESTER, MASS., Feb. 7.—An enthusiastic reception was given to Leo Slezak, the Metropolitan Opera House tenor, in his recital last night with the expert assistance of Florence McMillan, his accompanist. While there was no lack of appreciation for the tenor's delivery of his numbers in German, the greatest enthusiasm was aroused by the various American songs, including Cadman's "Moonlight," "Come to the Garden, Love," by Mary Turner Salter, and Walter Morse Rummel's "Ecstasy," with Sidney Homer's "Dearest" as a favorite encore. Besides providing sympathetic accompaniments, Miss McMillan played several artistic solos, her performance of the Moszkowski "Caprice Espagnole" being technically brilliant.

### John Powell Due for Concert Appearances

John Powell, the American composer and pianist, was expected to arrive in this country this week on the *Kaiserin Auguste Victoria* for a concert tour which will include an appearance with Efreim Zimbalist, the violinist, about February 25, in Carnegie Hall, New York. Mr. Powell is a native of Richmond, Va., and a pupil of Leschetizky. He has been abroad for some years. His Violin Concerto was given its first performance in this country by Mr. Zimbalist last year in Richmond.

### Allan Hinckley Weds Singer

LONDON, Feb. 11.—Allan Hinckley, the American basso, formerly of the Metropolitan Opera House, was married on February 3 in Edinburgh to Miss Skinner, a member of the Quinlan Grand Opera Company, with which Mr. Hinckley is also touring.

## METROPOLITAN OPERA CALENDAR

WEDNESDAY afternoon, February 12, Wagner's "Siegfried" (afternoon "Ring" cycle). Mmes. Gadski, Homer, Alten; Messrs. Urlus, Reiss, Goritz, Griswold, Ruysdael. Conductor, Mr. Hertz.

Wednesday evening, February 12, Puccini's "Tosca." Miss Farrar; Messrs. Caruso, Scotti. Conductor, Mr. Toscanini.

Thursday evening, February 13, Wagner's "Die Meistersinger." Mmes. Gadski, Mattfeld; Messrs. Jörn, Biers (début), Reiss, Goritz, Braun, Hinshaw. Conductor, Mr. Hertz.

Friday evening, February 14, Verdi's "La Traviata." Mme. Hempel; Messrs. Macnez, Amato. Conductor, Mr. Sturani.

Saturday afternoon, February 15, Puccini's "Manon Lescaut." Mmes. Bori, Duchène; Messrs. Caruso, Scotti, Reiss, De Seguro. Conductor Mr. Polacco.

Saturday evening, February 15, Wagner's "Die Walküre." Mmes. Matzenauer, Fremstad, Homer; Messrs. Urlus, Braun. Conductor, Mr. Hertz.

Monday evening, February 17, Humperdinck's "Hänsel und Gretel." Mmes. Alten, Mattfeld, Homer, Sparkes, Fornia, Mr. Goritz. Conductor, Mr. Hertz. Followed by Mascagni's "Cavalleria Rusticana," Mmes. Gadski, Duchène, Maubourg; Messrs. Caruso, Gilly. Conductor, Mr. Polacco.

Tuesday afternoon, February 18, special matinee for the benefit of the Opera Emergency and Pension Fund. First act of "The Tales of Hoffmann"; third act of "La Bohème"; second act of "Tannhäuser" and the first act of "Pagliacci." Mmes. Hempel, Gadski, Alda, Bori, Sparkes, Maubourg; Messrs. Caruso, Martin.

Jörn, Macnez, Amato, Gilly, Goritz, De Seguro, Didur, Griswold. Conductors, Messrs. Hertz, Polacco, Sturani.

Tuesday evening, February 18, Massenet's "Thaïs" (Philadelphia-Chicago Opera Company) Mmes. Garden, Cavan, Egner Berat; Messrs. Dalmorès, Dufranne, Huberdeau, Nicolai. Conductor, Mr. Campanini.

Wednesday evening, February 19, Mozart's "The Magic Flute." Mmes. Destinn, Hempel, Alten, Curtis, Case, Sparkes, Mulford, Robeson, Mattfeld. Messrs. Jörn, Reiss, Goritz, Griswold, Braun (who will sing "Sarastro" for first time here). Conductor, Mr. Hertz.

Thursday afternoon, February 20, Wagner's "Götterdämmerung" (last of "Ring" cycle). Mmes. Fremstad, Matzenauer, Fornia, Sparkes, Alten; Messrs. Urlus, Hinshaw, Goritz, Braun. Conductor, Mr. Hertz.

Thursday evening, February 20, Wolf-Ferrari's "Le Donne Curiose." Mmes. Farrar, Alten, Fornia; Messrs. Macnez, Scotti, Didur, De Seguro, Pini-Corsi. Conductor, Mr. Toscanini.

Friday evening, February 21, Puccini's "The Girl of the Golden West." Mmes. Hempel, Mattfeld; Messrs. Caruso, Amato, Gilly, Didur, Reiss, De Seguro. Conductor, Mr. Toscanini.

Saturday afternoon, February 22, Rossini's "The Barber of Seville." Mmes. Hempel, Mattfeld; Messrs. Macnez, Amato, De Seguro, Pini-Corsi. Conductor, Mr. Sturani.

Saturday evening, February 22, Verdi's "Il Trovatore." Mmes. Gadski, Homer; Messrs. Martin, Gilly. Conductor, Mr. Sturani.



## SECOND HEARING OF CARPENTER SONATA

David and Clara Mannes Play American Work at Final Concert of the Season

A BRILLIANT audience gathered on Sunday evening last at the Belasco Theater, New York, to hear the final concert in the series of sonata recitals of David and Clara Mannes, who on this occasion presented John Alden Carpenter's Sonata in G Major, Tartini's Sonata in C Minor (first time) and Grieg's Sonata in F Major, op. 8.

Mr. Mannes prefaced the performance by some brief remarks concerning the Carpenter work, mentioning among other things the composer's employment of an Indian tune, the work's kinship to negro music in places and its "fleeing suggestions of Debussy and César Franck."

The performance which Mr. and Mrs. Mannes gave this work, which was played several weeks ago in New York by the composer and another violinist, was one that was truly inspiring. They have entered into its incongruities with as much seriousness of purpose as they have exhibited in their readings of great masterpieces and every detail, every bit of color was made to stand out to the best advantage.

Of the sonata itself one can only lament that it makes no better impression on a second hearing than on a first, in spite of the energy, the untiring devotion with which these artists prepared it. It is quite as unoriginal as any work that has been heard in New York in years; it is discursive and melodically it is barren. A constant employment of whole-tone sequences, of altered secondary harmonies and the like becomes so utterly tiresome throughout the four movements that one fairly craves for a few simple diatonic harmonies which one, however, does not get. All of which is the more bewildering on reading a note on the program informing one that Mr. Carpenter made his studies with the late Bernard Ziehn, a Chicago theorist of some note, and Sir Edward Elgar. Neither of these gentlemen has given us any evidence of sympathy with this style of composition. And finally (one ventures to remark this in conclusion so as to avoid any possible chance of being called pedantic) the work lacks form so shockingly that a tonal Baedeker would be required to flag the various motives—themes do not appear in such so-called ultra-modern works as this—as they flit to and fro. The work very likely belongs to the "one year" class of composition, music that is performed a few times during a single concert season and then permanently shelved, for which one may be grateful. It must be added that the cultured audience was however fairly pleased with it, for its applause was considerable, especially after the third movement.

The ineffable charm of the Tartini sonata was greatly enhanced by the unnatural harmonic progressions of the American work preceding it. It is one of his works not familiar to many, having but recently been published in a collection of works of the old masters. Really a sonata for violin, with a piano accompaniment doubtless written on the composer's figured bass, it gave Mr. Mannes a splendid chance to do some excellent violin-playing. It was applauded with a sincerity and keen appreciation that left no doubt that with it the audience was truly enchanted. Mrs. Mannes handled her part in it with the right amount of subordination.

Grieg's lovely sonata was likewise welcome and was happily presented. Mr. and Mrs. Mannes seem to consider the middle movement a serious bit of music instead of a light dance section as one hears it usually. Their interpretation is new, at any rate, to the present writer, and was so well done that it makes one wonder whether this is not perhaps the way the Norwegian master intended it.

At the close of the evening they were recalled so many times that they added two encores, the early Debussy "En Bateau" and Fritz Kreisler's captivating "Schön Rosmarin." With this recital, in which they were at their best, they closed their sixth season in a field of artistic endeavor in which they are unrivaled, their ensemble being at the present time of an unusually high order. A. W. K.

### Last Flonzaley Concert

The concluding concert of the Flonzaley Quartet's subscription series will be given in Aeolian Hall, New York, on Monday evening, March 10.

## NOTED AMERICAN VIOLINIST AMONG THE MUSICAL HAWAIIANS



Maud Powell and Her Party in Honolulu, from Snapshots Made During the Noted Violinist's Sojourn in Hawaii During the Christmas Holidays

THOSE of us who have had a taste of the music of the Hawaiian Islands as presented incidentally in that picturesque and wholly delightful play, "The Bird of Paradise," by Richard Watson Tully, envy the opportunity enjoyed by Maud Powell, the American violinist, and her party during the Christmas holidays. As has already been recorded in MUSICAL AMERICA Mme. Powell gave two recitals in Honolulu at that time, and her short sojourn on these islands brought her in close contact with the native musical interests, so that she could study at first hand the music of the people.

Mme. Powell is now on her way across the continent, returning from her Pacific

Coast and middle western concerts. On her arrival in New York at the end of this month she will undoubtedly have some interesting things to say about the musical culture and the natural musical inclination of the Hawaiians. In the meantime a series of photographs made during her visit to Honolulu will give some idea of her experiences. In the upper left hand of the group of snapshots reproduced above Mme. Powell is seen talking to Ernest Kaai, conductor of the Hawaiian Band in Honolulu. A better view of the band is to be had on the right above. The picture was made during the Malahini Christmas tree celebration in the public square of Hawaii's capital city. Some of the famous Hawaiian singers are

shown in the lower left-hand snapshot and in the circle on the right will be recognized, reading from left to right, Harold Osborn Smith, the pianist who accompanied Mme. Powell during her tour; Mme. Powell and H. Godfrey Turner, the manager. This snapshot was made just as the party was leaving the island. The garlands of flowers thrown about the shoulders of the three represents a charming custom of the natives, who thus decorate honored visitors. The oval in the lower right-hand corner shows a surf canoe, at the bow of which stands Kahana-moku, the world's champion swimmer. Mme. Powell is in the first seat and her accompanist, Mr. Smith, is the third figure in the canoe.

## GUSTAVE HUBERDEAU A PUPIL OF GOUNOD

GUSTAVE HUBERDEAU, the noted baritone of the Philadelphia-Chicago Opera Company, who has a basso quality of voice, is one of the most versatile and popular members of the organization. Mr. Huberdeau was born in Paris, coming from a large military family, all of his brothers and male relatives having served in the army. As a small boy it was discovered he had a voice, then a soprano, and he served ten years under the direction of Gounod, the great composer, who had charge of the music in the Church of Notre Dame des Victoires. He first began singing as a choir boy, but soon was made a soloist, and at eighteen years of age he entered the French Conservatory in Paris. At the conclusion of his studies there he took the first prize for *solfège* and singing. About this time he was studying general music and mastering the French repertoire, and in addition such operas as "Grisélidis," "Peleas et Mélisande," "Elektra," likewise the "Tales of Hoffmann," "The Huguenots" and Boito's "Mephistofele." After several seasons' travels through France he returned to the capital and had numerous

successes, singing in all the big salons of Paris with Mme. Litvinne, sister-in-law of Jean de Reszke.

### Giovanni E. Conterno Plays Own Compositions at Brooklyn Musicales

Giovanni E. Conterno, son of the late bandmaster, was the artist at a piano recital at the Brooklyn home of Florence E. H. Marvin, the teacher of voice. Mr. Conterno presented a unique program in that it consisted entirely of his own written works and of improvisations. The comprehensiveness of the program showed the versatility of Mr. Conterno in that there were symphonic, operatic, sacred, piano and light opera numbers. Mr. Conterno, despite the limitations of the piano in the presenting of works in the larger forms, succeeded in depicting graphically the operatic and symphonic numbers. He is an excellent

pianist and possesses a fine sense of dramatic values. His compositions showed no little originality and were uniformly good in the several styles. His improvisations were most interesting. Among the guests were Mrs. Newell Dwight Hillis, Miss Hillis, Mrs. Horatio C. King and others well known in Brooklyn social and musical life.

### Brooklyn Academy Not Financial Success

That Brooklyn's new Academy of Music, erected at a cost of \$1,200,000, raised by the sale of 1,200 shares at \$100 each, has not proved a financial success was reported this week by Col. Willis L. Ogden, vice-president of the Board of Directors, who said that shares purchased at par had been sold recently for \$25. Colonel Ogden explains this condition as due to the fact that the property is so heavily taxed by the city.

Willy Birrenkoven, the Hamburg tenor, has been engaged for the Munich Court Opera.

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Photo by Matzene  
As Gennaro in  
"The Jewels of the Madonna"

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Photo by Matzene  
As Gennaro in  
"The Jewels of the Madonna"

Enthusiastic Opinions of the Press on Recent Appearances in "The Jewels of the Madonna"

GLENN DILLARD GUNN in the CHICAGO TRIBUNE, Jan. 12, 1913.

The Auditorium was sold out last night. This unusual expression of interest on the part of the public was occasioned by the first appearance of Miss Helen Stanley and George Hamlin, both Chicago singers, as interpreters of the principal soprano and tenor roles in "The Jewels of the Madonna." It is a pleasure to record the success of both artists. Mr. Hamlin heretofore has been assigned parts that demanded little in the way of dramatic portrayal and it has been assumed that he could not act. Last night as Gennaro he proved that his command of expressive pose and gesture rather excelled in taste and significance that employed by the average Italian tenor. In the quieter moments he was able to endow Gennaro's song with many of those interpretative refinements learned in the exacting school of the concert stage. The duet in the first act and the prayer in the second were fine examples of musicianly intelligence warmed by genuine emotional impulse. They were finished, expressive, finely worked out bits of vocal art. The part of Gennaro demands sympathy of voice first of all and offers more opportunity for those refinements of vocal art which Mr. Hamlin is particularly fitted to supply than do most tenor roles in Italian opera.

ERIC DELEMARTER in the CHICAGO INTER-OCEAN, Jan. 12, 1913.

George Hamlin and Helen Stanley upset the small prophets in last evening's performance of "The Jewels of the Madonna" and won themselves success. The Auditorium was filled with such an audience as is rarely seen for any but the gala occasions. It was so frank in its approval that the principals and Conductor Perosio were dragged out for a half dozen curtain calls at the end of the second act. Mr. Hamlin was the surprise. The second act (in which the blacksmith casts aside all integrity and steals the very jewels of the Madonna to gratify the girl of his passion) was a stunning piece of work. Vocally, the role has never been sung here with such sure musicianship. But the delineation of this crisis in Gennaro's mind, his horror, his frantic decision and its execution and his unreckoning ecstasy were moods "carried over the footlights" in a vividness that fairly made the audience gasp—even those who have seen the act many times.

MAURICE ROSENFELD in the CHICAGO EXAMINER, Jan. 13, 1913.

It must be recorded that in the excellent performance of the role of Gennaro, George Hamlin has found himself. It is by far the best operatic representation that he has given us. It is vocally of very good fiber, and in many places surpasses the interpretations which have been heard here from his predecessors.

E. C. MOORE in the CHICAGO JOURNAL, Jan. 13, 1913.

Two Chicago artists, George Hamlin and Helen Stanley, stepped into the principal tenor and soprano roles of "The Jewels of the Madonna" on Saturday night at the Auditorium and at once became the subject of acclaim by an enormous audience. Hamlin, in the role of Gennaro, earned sincere commendations. Hamlin's performance was the more surprising because at first glance he would seem to be temperamentally unfitted for the role, yet his average was fully as high as any of his three predecessors in the role. In some of the scenes he was better than any of his predecessors. He knew the part thoroughly, he sang it without flaw, he made a good picture of the character, and he indicated very successfully the religious bent of the man.

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Photo by Matzene  
As Edward Plummer in Goldmark's "The Cricket on the Hearth"



Photo by Matzene  
As Paul Merrill in "Natoma"

FELIX BOROWSKI in the CHICAGO RECORD-HERALD, Jan. 12, 1913.

The results of Mr. Hamlin's excursion into dramatic music must have surprised his friends and confounded his enemies. It must not be said that Mr. Hamlin's achievements as Gennaro were a triumph of perfection; but if they were not that, they were astonishingly good. He came not seldom into touch with real histrionic art;—as for instance in the scene wherein Gennaro, inspired to plunder the Madonna of her jewels in order to win the devotions of Maliella, breathlessly stuffs the tools into his pocket and dashes out into the moonlit night. There were other situations, too, which made it evident that Mr. Hamlin has gripped the necessities of operatic interpretation with no uncertain grasp. He must be congratulated upon his work.

CHARLES E. NIXON in the CHICAGO DAILY NEWS, Jan. 13, 1913.

George Hamlin essayed the role of Gennaro and impressed for fervor and musical values, surprising even his friends. Considering his limited experience in the dramatic line he approached and slid over the big moments with credit to himself and gave color and freedom to tone that reflected many of the passionate tints of the Wolf-Ferrari score and brought salvos of approval from the farthest heights of the house. The audience was unusually demonstrative.

KARLETON HACKETT in the CHICAGO EVENING POST, Jan. 13, 1913.

The evening performance sold out the house for "The Jewels of the Madonna." The production was particularly interesting for the distinct success of Miss Stanley and Mr. Hamlin, both of whom played their parts for the first time, and under conditions which put them to a severe test. Mr. Hamlin played the part with sincerity, throwing himself into the action of it with an abandon that was convincing. This is the first opportunity given him to play a role where he was called on for expression of the deeper emotions and as an actor he scored with a power that gained immediate recognition from the audience.



## OVATION FOR MÉRÖ IN PHILADELPHIA

**Hungarian Pianist Arouses Enthusiasm at Orchestra's Concerts Under Conductor Stokowski**

PHILADELPHIA, Feb. 10.—No soloist that has appeared with the Philadelphia Orchestra this season has met with greater success than Yolanda MÉRÖ, the Hungarian pianist, who was heard with the orchestra last Friday afternoon and Saturday evening, at the seventeenth pair of concerts. Both audiences received Mme. MÉRÖ with enthusiasm, her playing of Tschaiakowsky's Concerto No. 2, in G Major, proving fairly astounding as an exhibition of power, of technical facility and brilliancy of execution. Such command of the instrument is rare, even with male performers, for Mme. MÉRÖ not only plays like a man, so far as masculine power and authority are concerned, but she has also the womanly quality to make her interpretation most refined and appealing. Her success both Friday afternoon and Saturday evening was of the sensational sort, her recalls on Friday being so many that she was compelled to give two encore selections, which she did most graciously, playing the Liszt Hungarian Rhapsody, No. 6, in a manner truly dazzling, and Vogrich's Staccato Caprice, which also was wonderfully played.

Mr. Stokowski, opening the program with a magnificent reading of Brahms' Symphony No. 3, in which he once more exhibited his understanding of the German master and his ability to illuminate that composer's most profound musical thought, at the close furnished an enjoyable novelty in the presentation for the first time of "Die Steppen," a symphonic poem, in the form of an overture, by Sigismund Noszkowski. The composition has variety of tonal coloring and compelling melodious charm. It begins poetically, with lovely effect of softly blended strings and woodwinds, develops a taking rhythm of the dance, a pastoral calm with call of shepherd's pipe, then an imposing martial strain, the end reverting to the gentler melodization of the opening. The work was beautifully played.

Next week there will be no concerts at the Academy of Music, since the orchestra has one of its rest periods during the season, and is engaged particularly in the week to come and in the week following in touring the East. A. L. T.

### Make Plans for Richmond Festival

RICHMOND, VA., Feb. 8.—Arrangements have been completed by the Wednesday Club, the largest and best known musical organization in Virginia, which insure for its annual music festival, to be held May 5 and 6, the appearance of more eminent artists than the club has ever secured during the nineteen years of its existence. The list includes Alessandro Bonci, Carolina White, Margaret Keyes, Clarence Whitehill, Helen Stanley, Paul Althouse, Julia Claussen, Bettie Burwell Booker and Tina Lerner, the Russian pianist. Miss Booker is a native of Richmond, who has recently been warmly received at Covent Garden, London. "Aida" will be sung in concert form, Carolina White singing the title rôle. The other work chosen for the chorus has not been announced. W. D. G.

### Half for the Librettist!

[From the Boston Transcript]

Some years ago Florent Schmitt, the French composer, set to music the forty-sixth Psalm of David—set it richly and sonorously for orchestra, chorus and solo voices. From the first performance it was well received, and it has been repeated many times in concerts in France. The Society of French Composers undertakes to collect the royalties for these performances, and the other day Mr. Schmitt went



Alice Nielsen (Center) and Assisting Artists from the Boston Opera Company, as They Appeared in Detroit—The Group Includes also Jeska Swartz, Alfredo Ramella, Fabio Rimini, Rodolfo Fornari, José Mardones, Luigi Tavecchia, Mr. and Mrs. Charles Wagner, Mr. and Mrs. James de Voe and Dr. E. C. Barkley

DETROIT, Feb. 4.—The sixth concert of the Philharmonic course, under the management of James De Voe, brought Alice Nielsen and the assisting artists of the Boston Opera Company to the Armory last Tuesday evening.

Miss Nielsen sang an aria from "Tosca" for her first number, displaying a rich and beautiful voice and one absolutely under control. Her second number consisted of a group of four songs, "Oh, Haunting

Memory" (Bond), "Down in the Forest" (Ronald), "But Lately in Dance" (Arensky), "Love Has Wings" (Rogers), and these she was compelled to encore. Her voice and personality make her a most pleasing concert singer and the beauty of her work, especially in the lighter passages, is the best that has been heard here this season.

Miss Swartz, the contralto of the company, sang an aria from "Jeanne d'Arc" (Tschaiakowsky). She has a fine rich con-

tralto voice of good range and exceptional sweetness and power. In both her aria and duet from "Madama Butterfly," which she sang with Miss Nielsen, she showed well balanced temperament and dramatic gifts.

Signors Ramella Fornari, Mardones and Tavecchia appeared in arias from "Faust," "Bohème," "Il Barbiere di Siviglia" and "Baccanegra."

The scene from Act II of "Il Barbiere di Siviglia" was done in costume but without scenery. E. C. B.

to its offices to receive those that had accrued recently. The treasurer handed him only half the anticipated amount. Thereupon, as the composer tells the tale, this dialogue ensued:

"Where is the rest?"  
"The rest? What rest? That is your share."

"My share! How, my share? That is only half of my share!"

"And your librettist? How about your librettist? He gets his share, I suppose!"

"My librettist?"

"Of course! Your librettist, Monsieur David!"

### Directs Montreal Opera Affairs from Sick Bed

MONTREAL, Feb. 10.—Armando Agnini, stage manager of the Montreal Opera Company, fell a victim to fever last week in Ottawa, where the troupe was appearing for a week, his condition causing his doctors and friends grave anxiety for several days. Signor Agnini is reported convalescent now, however, and after directing the affairs under his control from his bed for the greater part of a week, started with the rest of the company for Toronto yesterday. Nothing but absolute unconsciousness, in which state he remained for more than a day, could keep Agnini's mind away from the theater, and his bedside was daily the objective point of a long line of visitors, carpenters, stage hands, etc., who sought instruction with regard to the settings of the operas and carried out their orders with the loyalty which they all entertain for him. K.

Hermann Jadlowker, the tenor, made his first appearance on the Berlin concert stage as soloist of the last Nikisch Philharmonic Concert.

### EASTERN SOPRANO AND BARITONE IN FAR WEST

Mme. Rider-Kelsey and Mr. Cunningham Make Deeply Favorable Impression in San Francisco

SAN FRANCISCO, Feb. 7.—Corinne Rider-Kelsey and Claude Cunningham presented their first program on Sunday afternoon at Scottish Rite under the Greenbaum management.

The master songs of Schubert, Brahms, Schumann, Grieg, Wolf and Strauss interpreted by the soprano and those of Schumann, Brahms and Strauss given by Mr. Cunningham, together with duets from the Mozart operas, Cornelius and Sinding, made an ideal program for the music-lover.

This was the first appearance of Mme. Rider-Kelsey in San Francisco, and the deep impression she made by the beauty of her voice and consummate skill in handling her interpretative resources insure a hearty welcome for her at any time she may return. Local critics were impressed especially by the splendid youthfulness of her voice.

Mr. Cunningham also made his first San Francisco appearance, although he had sung here a number of years ago as a member of Mme. Patti's company, when he had not developed into the splendid artist he is to-day. On Sunday he gave much enjoyment through the mellow quality of his voice and the keen intelligence with which he interpreted his songs.

In the duets Mme. Rider-Kelsey's full rich tones and Mr. Cunningham's voice of resonance and beauty blended to perfection.

The singers were satisfactorily accompanied by Winifred Mayhall.

### Departing Minneapolis Composer Given Testimonial

MINNEAPOLIS, Feb. 8.—A testimonial concert was given Tuesday evening to James A. Bliss, who will leave soon for Germany, where he will study piano and composition. Mr. Bliss was assisted by Mrs. Bliss, Clara Williams, soprano, and H. J. Williams,

harpist of the Minneapolis Symphony Orchestra. The program included several of the compositions of Mr. Bliss, who has shown so much talent that he has been urged to spend a few years abroad in serious study of composition. Mrs. Bliss, who is also a talented pianist, played her husband's Sonata in C Major. Mr. Bliss also gave several of his own compositions and other numbers. Miss Williams sang songs by Mr. Bliss and Spross, Whelpley and a Handel aria. Miss Williams has a voice of lovely quality. Mr. Williams and Mr. Bliss gave numbers for harp and piano. E. B.

Wilhelm Kienzl's "Ranz des Vaches," one of the Chicago-Philadelphia's novelties this season, recently reached its hundredth performance at the Kurfürsten Opera, Berlin.

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## "CONCHITA" MODERATELY APPROVED AS FIRST SUNG IN NEW YORK

Chicago-Philadelphia Company Brings Zandonai Opera to Metropolitan  
—Composer's Skill in Creating Atmosphere Offset by Lack of  
Melodic Inspiration—A Personal Triumph for Tarquini

ALTHOUGH the ostensible object of the Philadelphia-Chicago Opera Company's brief annual invasion of the Metropolitan is the presentation of French operas not supplied by the local organization, the Dippel forces sometimes undertake to offer a novelty of some other nationality when they come to acquire one regarded as of especial significance. Last year it was the "Jewels of the Madonna." This season the distinction fell to "Conchita," the Spanish opera of the thirty-year-old Italian, Riccardo Zandonai. Eleven Italian cities vouched for its good qualities, a London critic of high standing pronounced it the best music that any of the "young Italian" coterie have sent out of Italy and San Francisco hailed it as something of a find early last Fall. Recently the Chicago company added it to its repertoire and submitted it to the respective judgments of Chicago and Philadelphia. Chicago seems to have had little use for it, but Philadelphians found it to their taste. In the natural course of things it reached New York and was heard by a very large audience at the Metropolitan last Tuesday evening.

The production had not a few features of merit both from the standpoint of mounting and interpretation. Yet it would be futile to credit the opera with excellences as pronounced as foreign critics have ascribed to it and the effect it exerted on the majority of the hearers was not profound. Enthusiasm was temperate and rapture exceedingly modified. Although the cast of characters occupied considerable space on the program the opera is little

more than a long duo for the heroine, *Conchita*, and her lover, *Don Mateo*. The remaining personages are mere figureheads.

The argument of the opera has been related frequently enough in these columns to obviate the need of fresh rehearsing. Suffice it to state that the book which Maurice Vaucaire and Carlo Zangarini evolved out of Pierre Louys's "La Femme et le Pantin" is a singularly ill-devised affair. It was the purpose of the librettists to eliminate from the lurid novel various incidents and situations too highly seasoned for stage depiction. They succeeded in so doing and managed at the same time to eliminate consistency and logic. The hearer has no easy task figuring out the causes of the continual abrupt veerings of *Conchita's* affections. Their amazing mutability cannot be ascribed to any apparent or legitimate reason. There is little in the erratic girl's character to command sympathy or real interest. Nor is the love-lorn *Mateo* a particularly ingratiating type from any point of view. The structure of the libretto is often crude and its emotional turning points carry little conviction. The thrashing of *Conchita* by *Mateo* which brings about the happy denouement struck the audience as laughable rather than as tense and gripping. The text has, moreover, the failing common in all Italian "veristic" librettos of confronting the composer with many unmusical atrocities of expression, an example of which is the line in the second act, "Defy me and your restaurant shall lose its license and be closed."

The most ingratiating feature of Zandonai's score—which has neither depth of matter nor originality of manner—is the skill with which he has created atmosphere by means of Spanish rhythms and colors. The first three acts afford many examples

of this, such as the "intermezzo in the street," the dances in the tavern, the intermezzo before the last act, and especially the very atmospheric opening of the third which is charged with local color. The orchestration shows the composer to be an adept in the art of rich tone-painting and is generally marked by refinement, a sense of balance and continence as regards favorable adjustment to the voice.

Zandonai has not yet developed a musical style of his own and what he exhibits is a composite of Debussy, Strauss, Wagner and the modern Italians. Of the four the Debussyan influence is by far the strongest and the greater part of the harmonic idiom is that of "Pelléas." But the fatal weakness of "Conchita" is the emphatic lack of melodic inspiration. The inevitable consequence of this is dullness. Those portions of the score which most nearly approximate melodic beauty are the portions mentioned above. The phrases of which most of the rest of the score is compounded are of small musical beauty or delineative value in themselves. The vocal portions are of little attractiveness and the composer has been meticulous in his avoidance of concerted numbers of any description except the little choruses in the first and second acts.

The chief interest of the audience was concentrated on Tarquinia Tarquini, the soprano. She is of real Andalusian appearance and amply justified accounts of her visible blandishments. She is lithe, graceful and an actress of persuasiveness and emotional resource. She made a seductive figure of *Conchita* and if she could not make the character convincing the fault was not hers. Miss Tarquini's voice is a soprano of freshness and color, usually beautiful, though at times somewhat rough in quality. She sings intelligently, if not with invariable fidelity to the pitch.

Mr. Dalmorès was *Don Mateo*, and while he acted with passion and sang with full-voiced fervor one may be pardoned, perhaps, for preferring him in French rôles. Of the other small parts it is needless to speak, save to bestow a word of praise on the *Mother*, of Louise Bérat. The opera was beautifully mounted, particularly the restaurant scene with its life and bustle and its atmosphere hazy with tobacco smoke.

Mr. Campanini conducted with a feeling for the color of the score and with dramatic stress in moments of climax.

H. F. P.

Opinions of other New York critics:

The composer has found a musical method which conveys the emotions of the drama with direct and striking force. But, as before noted, Mme. Tarquini was the real feature of "Conchita." A woman of slender figure, she indicated with fine dramatic skill the intangible, shifting character of the passionate girl. With small resources of voice and vocal skill she infused a wonderful variety of color and eloquent expression into her music.—W. J. Henderson in *The Sun*.

Melody in the ordinary sense, or any sense, he has discarded perhaps more completely than any other Italian composer whose work is known here. Compared with "Conchita," Puccini's "Girl" is a mine of tunelessness.—Richard Aldrich in *The Times*.

## TWO ARTS UNITED IN ALDA-YSAÏE RECITAL

Soprano and Violinist Present  
Double Numbers with Rare  
Sympathy

Mme. Frances Alda and Eugen Ysaye joined forces at Carnegie Hall last Tuesday evening, presenting a veritable joint recital, in that they offered, besides their solo groups, two numbers in which the vocal and instrumental arts were made complementary to each other.

Aside from the delightful offerings of the two artists, the attention of the hearers was drawn especially to the crystal-beaded train of Mme. Alda's gown. Upon the joint entrance of the artists for Mozart's "Il Re Pastore," the Belgian violinist, planted his foot squarely upon this glittering train. After that *contretemps*, in spite of Mr. Ysaye's deferentially standing aside for Mme. Alda's exit, the accident came near being repeated, and the audience could almost hear the singer smilingly bid her co-artist to "wait a moment." Upon the final exit of the two "stars" they solved the problem by walking off the stage arm in arm.

Both performers were in sterling form on this occasion, and the auditors experienced the rarest of musical treats in their two joint offerings, with Mme. Alda's pure and refreshing vocalism in the Mozart aria and Xavier Leroux's "Le Nil," supported by such obligati as the Belgian artist supplies so satisfactorily when he is in the properly sympathetic mood.

Following Mr. Ysaye's masterly presentation of the Wagner-Wilhelmj "Albumblatt," his own "Lointain Passe," heartily received, and the Chabrier-Loeffler Scherzo-Valse, the audience insisted upon an encore, the Couperin-Kreisler "Chanson Louis XIII et Pavane." Even this was not sufficient, and the applause was reinforced by shouts when Mr. Ysaye appeared for another encore.

The Metropolitan soprano was delightful in her songs of a former period, Purcell's "Nymphs and Shepherds" winning a repetition and "Shepherd, Thy Demeanor Vary," gaining an encore. Of Mme. Alda's attractive group in French and English, the favorites were Hallet Gilbert's "Minuet La Phyllis," greeted with a burst of applause; Sigurd Lie's "Soft-Footed Snow," which the singer made so fascinating as to cause a partial repetition, and Frank La Forge's "Expectancy," followed by an encore. Mme. Alda was in consistently fine voice throughout the evening. K. S. C.

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## ECHOES OF MUSIC ABROAD

**Etelka Gerster's Son-in-Law the New "Parsifal" for Bayreuth's Next Festival—Carl Pohlig Now Substituting for Weingartner in Hamburg—Berlin Piano Pedagogue Caught in Latest Shower of German Decorations—Low Cost of Conducting No Parallel to High Cost of Living in Germany—The Privileged Tenor's Sense of Humor Again—Where Stars for a Night in This Country Are Now Singing**

CASTING about for a new *Parsifal* for the next Bayreuth festival—Heinrich Hensel has automatically disqualified himself by accepting an engagement to create the rôle for Brussels next Winter, while Ernest van Dyck's voice, according to all accounts, is in every way on its last legs—the Wagners have chosen one from the Berlin Royal Opera. Walter Kirchhof, who will thus make his first Bayreuth experiences in the Summer of 1914, is looked upon as one of the most promising of the younger German tenors. He is the son-in-law and has been a pupil of Etelka Gerster.

Cosima Wagner's victory over Raoul Gunsbourg in regard to the projected Monte Carlo production of "*Parsifal*" on the 23rd of January was directly due, it is said, to the mediation of the French Société des Auteurs, whose president, Pierre Decourcelle, called on the Prince of Monaco and presented the arguments of the Wagner heirs and his society, which disinterestedly shares their views. After a night's sleep over the plea the Prince instructed Director Gunsbourg to cancel the production. Gunsbourg had arranged to have the net profit of all the performances turned over to the relief fund for the wounded in the Balkan War.

Through the Prince's eleventh hour interference with the repertoire Felia Litvinne lost her first opportunity to sing *Kundry*. Charles Rousselière, too, all ready to be a *Parsifal*, will now have to wait a year. The other principals in the eclipsed Monte Carlo cast were Allard as *Amfortas*, Walter as *Gurnemanz* and Bourbon as *Klingsor*.

\* \* \*

HOWEVER Emil Paur's post at the Berlin Royal Opera, for which both Carl Pohlig and Herr Wetzlar, of Riga, have been mentioned, may be filled ultimately, the late conductor of the Philadelphia Orchestra is now in Hamburg for the rest of the Winter to help fill the gap at the Municipal Opera there made by Felix Weingartner's absence in Boston. And there Pohlig already has had the opportunity of conducting a local *première* of Richard Strauss's "*Ariadne auf Naxos*." The principal feminine rôles were sung by Theodora Drill-Orridge and Hedwig Francillo Kaufmann.

Hamburg, with its many moneyed citizens, seems determined that its Municipal Opera shall gain a more conspicuous position in the forefront of Germany's institutions devoted to the lyric drama. By annexing Felix Weingartner as its *chef d'orchestre*—with long leaves of absence, it is true—it took an important step in keeping with that ambition. Next year one of his assistant conductors will be Dr. Ludwig Kaiser, long associated with the Vienna Court Opera. And next September Heinrich Hensel, the tenor, will enter upon a regular engagement of four years' duration, while the news of the contract Francis MacLennan and Florence Easton have signed is now no longer new. Edyth Walker and Ottilie Metzger will remain, and Margarete Matzenauer will fill a postponed pre-Metropolitan season as a guest.

Meanwhile Max Fiedler, who left a comfortable berth with the Hamburg Municipal Orchestra to tide over the four years' interval between Dr. Muck's first term with the Boston Symphony players and his return on a more permanent basis, has been added to the list of factors that are to cooperate in the three B's festival in Berlin in April. Sharing the burden of the purely orchestral work with Arthur Nikisch, as he will, he doubtless reads this engagement as a direct result of his two Brahms concerts with the Berlin Philharmonic Orchestra before Christmas.

The loss of the MacLennans, husband and wife, will be but one of several important changes in the *personnel* of Berlin's Royal Opera next Autumn. Rudolph Berger, the tenorized baritone, comes, of course, to the Metropolitan; Margarete Ober, contralto, likewise comes to New York, at the cost of a proffered engagement at the Vienna Court



A Group of Conductors at Bayreuth

From left to right: Dr. Hans Richter, who made his last public appearances conducting the performances of "*Die Meistersinger*" at last Summer's Bayreuth Festival; Theodor Raven; a city councillor; Felix Landau, and Siegfried Wagner.

Opera; Melanie Kurt-Deri leaves the company to go over to the new Deutsches Opernhaus in Charlottenburg, and Thila Plaichinger, one of Berlin's favorite *Brünnhildes*, *Isoldes* and *Elektras*, expects to withdraw to make room for Marta Leffler-Burkhardt, who "guested" briefly at the Metropolitan during Conried's last season. Conried once announced that he had engaged Frau Plaichinger, but the lady never came.

Paul Knüpfer, thrice admirable artist that he is, remains loyal to the Kaiser's institution, and Baptist Hoffmann, another of the company's stand-bys, has just celebrated the twenty-fifth jubilee of his stage career. Mournful reports are to hand of the premature decay of Ernst Kraus's once beautiful but unschooled tenor voice—it is no longer to be reckoned among the company's assets.

Somewhere in Italy. Frances Rose is singing, supplementing her German career with wider experience preparatory to joining the Berlin Royal Opera's contingent at the Metropolitan next season. That contingent will consist then of Farrar, Destinn, Hempel, Rose, Ober, Goritz, Griswold and Berger.

THIS season's most fashionable sonata is not welcomed by the London *Daily Telegraph's* music chronicler as a common channel for the minds of great and near-great and far-from-great pianists. After listening to the Brahms Sonata in F minor three times within twenty-four hours he can pronounce the work "a poor example of the master's genius. Prosaic, long-winded, pedagogic, it tries one's patience to breaking point." If he doesn't look out he will land himself in a fiery Brahms controversy. It is the more perplexing that any musical listener, critic or layman, can deliver so damning a verdict after having heard Max Pauer's illuminating and beautiful reading

of this work, for Pauer played it in London before sailing for his present tour of America. Then, too, the Londoner has yet to hear Josef Hofmann play it.

They're all doing the Brahms F minor just now, as was noted here last week—Wilhelm Bachaus, Katharine Goodson. Adela Verne and George Lalewicz in London; Pauer, Lhévinne and Ethel Leginska in this country, and who would venture to guess how many more in Germany, where Bachaus and Goodson, too, will repeat it on their tours?

\* \* \*

MUSICIANS have shown on many occasions that they don't know enough to come in out of the rain when it happens to be raining decorations. Wherefore, it occasions no surprise to hear that several more were caught in the latest deluge in Germany. James Kwast, the Berlin piano pedagogue, and August Gentz, a member of the Berlin Royal Opera House orchestra, were two of the 1,098 men upon whom fell the Order of the Red Eagle, in the fourth

ductors, out of 1,000 odd scarcely 150 have an income of \$1,000 a year. Their talent is probably on the average not particularly remarkable, for it appears difficult for the directors of the principal opera houses to find a good *Kapellmeister* when a vacancy occurs. So, should Mr. Manners not find an English conductor, there are other and delightfully economical fields open to him. No German will ever say he has not conducted the 'Ring,' and nobody will ever be the wiser if he has not. He will learn it and apply his other experiences to its satisfactory direction."

\* \* \*

WHATEVER his faults as a singer, Anton Schott, who died at Stuttgart the other day, should be remembered with feelings of profound gratitude for breaking the tyranny of the blonde beard and appearing as a clean-shaven *Lohengrin*. He was noted for his sense of humor, but, like another tenor celebrity of more recent vintage now treading the boards to which Edmund Stanton brought Schott nearly thirty years ago, he sometimes allowed himself to be carried away by his buoyant spirits during performances.

This happened once when he was appearing as a guest in Wagner's "*Rienzi*" at the Municipal Opera in Leipsic. The incident is recalled by Robin H. Legge, of the London *Daily Telegraph*, who was in the audience. Before he had been led into opera the tenor had been an officer in the German artillery, so he was an expert horseman. As *Rienzi* he had to appear on horseback on the stage, while before him knelt, beseechingly, *Adriano*. Schott, seeing an opportunity to have fun at his colleague's expense, turned his horse this way and that, keeping a pace away from *Adriano*, who meanwhile did not dare to rise from the one knee on which he had fallen at sight of the tribune. The consequence was that, in fear of the prancing horse, *Adriano* was driven around the stage and across the stage, still on one knee, until a distinctly audible titter from the audience brought Schott to his senses as to the fitness of things.

\* \* \*

STILL smarting from the failure of the London critics and public to respond to his "*Children of Don*" at the London Opera House last June, Josef Holbrooke does not neglect the opportunity an advance notice of his two concerts in London affords him to have a characteristic little fling at the musical public in general. He "steps forward somewhat adventurously," he says, "with his 12th year of endeavor for some Modern English Music to an apathetic public and hopes to receive as few blows as possible (with the usual financial loss) in return.

"That our composers rarely hear any of their songs, if they are in any way above the Ballad Concert standard, still holds good, so there is still reason for giving concerts which may have for their object the encouragement of native art. I do not mean students' art. It seems that a great deal of encouragement is going on in this direction with plenty of financial backing; with what result the future will reveal. Meanwhile the composer who has passed the stage of the very gifted young man, with a fond professor to watch him, seems to be very little catered for, except by a solitary performance every year."

This season's pair of concerts have the names of Fritz Delius, Cecil Forsyth, Rutland Boughton, William Wallace, Norman O'Neill, Leo France, Alfred Hale and Holbrooke himself on the programs.

\* \* \*

THEY have a sense of proportion peculiarly their own in Russia. In St. Petersburg a sum of nearly a quarter of a million dollars has been raised to erect an imposing monument to Verdi, to be unveiled in October in connection with the Europe-wide celebration of the great Italian's centenary. But for her own musical men of genius, such as Moussorgsky, Rimsky-Korsakoff, Balakireff, Glazounoff, Borodin, the country with a bear's contour has done practically nothing.

At the base of the Verdi statue there will be the figures of two prima donnas in rôles

[Continued on next page]

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## ECHOES OF MUSIC ABROAD

[Continued from page 9]

from the composer's operas, Adelina Patti as *Gilda* and Sigrid Arnoldson as *Violetta*—another illustration of the Russian sense of proportion.

The Municipal Council of Parma has voted a sum of \$25,000 to the committee intrusted with the celebration of the Centenary, and the sculptor, Ettore Ximenes, is working hard to finish the monument that is to be unveiled on the occasion.

The monument, which is described as a vast and complex representation of the whole artistic and patriotic work of the great master, is about ten feet high and over fifteen broad, according to the *Musical News*. Giuseppe Verdi is placed toward the part of the monument supported by Poetry and Music, and on the sides are represented the various works of the composer. Behind, as groundwork, is given the chorus in the second act of "Aida." At the back are large bas-reliefs, in which are shown Verdi at the Parmesan Assembly which decreed the fall of the Bourbons, a popular demonstration caused at the revolutionary epoch by the master's works, and scenes from "La Battaglia di Legnano" and "Vesperi Siciliani."

It appears that the monument is the outcome of a subscription to which American citizens have contributed \$5,000 and the State \$20,000. The sculptor has refused remuneration for his work.

FROM Marseilles Marietta Mazarin, whom New York instantly recalls to mind whenever "Elektra" is mentioned, has passed this season to Rouen, to the Théâtre des Arts there, one of the most important of French opera houses outside of Paris and a leading spirit in the latter-day "decentralization" movement. There Isidore de Lara's "Les trois Masques," originally produced a year ago at Marseilles, has recently been sung, with Mme. Mazarin as one of the essential factors in its success.

Marguerite Sylva, Belgian-American that she is, has lately been a guest star at the Théâtre de la Monnaie, Brussels, where her *Carmen* has been almost as well received as it was earlier in the season in Berlin. It is expected that this prima donna of a somewhat nomadic career will drop anchor at the Berlin Royal Opera next season.

Zina Brozia is the bright, particular feminine adornment of the Liceo in Barcelona just now. Her *Juliette* especially has pleased her public there. One of her associates in the company is the baritone Stracciari, of Conried days at the Metropolitan.

In Tunis the tenor David Devriès, of the Manhattan's final season, sang recently in

Giordano's "Marcella" with Lillian Grenville in the name part, a rôle created by another American soprano, Edyth de Lys. Miss Grenville, whose unripeness artistically fostered by the premature acclaim of uncritical minor French cities, limited her engagement with the Chicago-Philadelphia troupe to one season, has also won Tunis approval with her *Tosca*.

AN obscure chorister at the Strassburg Municipal Theater has come into prominence through a legal victory over the *régisser* of the institution. Because she refused to take part in the "murmuring of the populace" in the wings, on the ground that it had a pernicious effect upon the singing voice, she was fined fifty pfennige (about 12½ cents). As a principle was at stake she took the matter to the courts, which have directed the *régisser* to refund to her the fine in full! The only unfortunate outcome will be that she will doubtless find herself without a position at the end of the season.

AN incident of the recent celebration of the fiftieth anniversary of the founding of the Imperial Conservatory in St. Petersburg was the awarding of the Stanislaus Order, in the first class, to Leopold Auer, the violin pedagogue, who developed the Nature-given equipment of Mischa Elman, Efrem Zimbalist, Kathleen Parlow and May Harrison.

## BANK CLERKS IN CONCERT

Mr. Humphries's Chorus Enthusiastically Received in New York

The second concert of the New York Banks' Glee Club, under the directorship of H. R. Humphries, took place on the evening of February 4 in Carnegie Hall. The assisting artist was Mrs. Grace Longley Weidler, soprano. William A. Jones was at the organ and Giuseppe Dinelli at the piano, while the orchestral music was furnished by Edwin Franko Goldman's orchestra.

Bullard's "Winter" and C. Lebrecht's "Even Thou" were sung by the glee club, accompanied by piano and string quintet with flute obbligato. Mrs. Weidler was heard in Bizet's "O Dies Brahma," Debussy's "Romanza," and the "Ständchen" of Richard Strauss. The singer was nervous and consequently not at her best. Her graciousness of manner, however, won her audience and she was warmly applauded.

Sullivan's "The Long Day Closes," sung by the chorus, was followed by two orchestral selections, Grieg's "Watchman's Song" and the "Norwegian Dance." Mosenthal's "Thanatopsis," a baritone solo by F. H. Patton, brought the first part of the program to a close.

Mrs. Weidler began the second half of the program by singing d'Albert's "Medieval Hymn to Venus," which she had to repeat. "Old Black Joe" and "Dixie's Land" were enthusiastically received. Mr. Humphries has evidently labored diligently with his eighty singers, for he achieved splendid results, both tonally and rhythmically. The tenor section, generally so weak in most organizations of this kind, was exceptionally strong. Heilmesberger's "Entr' Acte Valse" and Jessel's "Wedding of the Rose" were both repeated. Dudley Buck's "The Bugle Song" followed, and then Mrs. Weidler sang a group of songs, "Love Has Wings," by Rogers; "Mary of Argyle," and Dr. Arne's "The Lass with the Delicate Air." The last two she repeated.

The concert was brought to a close by the singing of the glee "The Night is Still" (Willis Clark).

Sorrentino to Introduce Music From Orefice's Chopin

Umberto Sorrentino, the young Italian tenor, who has been meeting with continued success in his concert work this Winter, will give his annual recital in the Grand Ballroom of the Hotel Plaza, New York, on Tuesday evening, February 18, when he will give for the first time in New York portions of Orefice's opera, "Chopin," appearing in these numbers in costume. Mr. Sorrentino will also sing Alexander Russell's "My True Love Lies Asleep" and Marshall's "I Hear You Calling Me" in English, the "Dream" from "Manon" with

harp accompaniment, "Cielo e mar" from "Gioconda" and a group of Neapolitan folk songs. Mildred Dilling, harpist, will play compositions of Hasselmans, Zabel, Durand and Pierné in addition to assisting in the Massenet aria, and Eloise Holden will be seen in several classic dances. Alexander Russell will be at the piano for Mr. Sorrentino.

## SOMETHING NOT TO MISS

A Point in Common Between Mary Garden and Mrs. Potiphar

That Mrs. Potiphar and her clothes—or her lack of them—would prove one of the great drawing attractions of "Joseph and His Brethren" at the Century Theater was predicted from the outset, according to Acton Davies, dramatic critic of the New York Sun, and that hundreds of non-theater-going theater-goers would take huge enjoyment in watching her unholy flirtation with Joseph without the slightest qualm of conscience simply because she happens to be a Biblical character is proving equally true. In fact, the enthusiastic interest which Pauline Frederick and her costumes have aroused recalls to mind that famous but never-before-printed story of the two old ladies at the Manhattan Opera House one day at a matinee performance of Mary Garden in "Thais."

The old lady in the aisle seat, being as deaf as a post, carried an ear trumpet, and as her friend in the adjoining seat, who had somnolent tendencies, suddenly felt a cat nap coming on, the occupants of the surrounding seats for an acre or so suddenly heard a quavering voice shrieking into the ear trumpet:

"Wake me up when Mary Garden gets on, I want to see what she's got off."

Damrosch in Birthday Concert at East Orange

Walter Damrosch's appearance with the New York Symphony Orchestra in East Orange, N. J., on January 30, amounted to somewhat of a birthday celebration, for the conductor's friends in the audience expressed their good wishes in continued applause when Mr. Damrosch made his entrance upon the platform. In the jam of carriages and limousines the streets surrounding the Lyceum resembled Broadway in the neighborhood of the Metropolitan Opera House on a Caruso evening. Lambert Murphy, tenor, from the Metropolitan, sang two of the numbers of the Wagner program: the "Narrative," from "Lohengrin," and the "Preislied," from "Meistersinger." The audience was charmed with his voice and he was recalled again and again. The orchestra played the "Rienzi" Overture; "Tannhäuser," Bacchanale; "Parsifal," "Good Friday Spell," with the violin solo played effectively by Alexander Saslavsky; "Tristan und Isolde," Love Music from Act 2; "Siegfried," "Siegfried and the Forest Bird"; "Meistersinger," Prelude, and "Die Walküre," "Ride of the Valkyries." The concert was under the management of Sutorius and Rapp. S. W.

Four Artists with Hood Chorus in Mid-winter Concert at Lowell

LOWELL, MASS., Feb. 6.—Under the competent direction of Eusebius G. Hood, the Lowell Choral Society gave its mid-winter concert recently, the features being the presentation of "The Swan and the Skylark," by Thomas, and Mendelssohn's "First Walpurgis Night." A hurried substitution was made in the list of soloists, Reed Miller taking the place of Lambert Murphy, who was prevented from appearing by a change in the Metropolitan Opera House schedule. The other artists were Marie Stoddart, soprano; Rose Bryant, contralto, and Charles Norman Granville, baritone, with the Boston Festival Orchestra and Wilfred Kershaw, accompanist. The two choral works were given stirring performances by the soloists and chorus, and the four soloists scored individually in a concert program which formed an interlude between the two larger works.

Last Margulies Trio Concert

The third and last concert of the Adele Margulies Trio, Adele Margulies, pianist; Leopold Lichtenberg, violinist, and Leo Schulz, cellist, will be given in Aeolian Hall, New York, Tuesday evening, February 25.

Louis Aubert's "La Foret Beue" has had a successful première in Geneva.

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## TO GIVE NEW CHORAL MUSIC

Schola Cantorum Concert Will Illustrate Symphonic Writing for Chorus

The second subscription concert of the Schola Cantorum, Kurt Schindler conductor, at Carnegie Hall March 12, will offer to the New York music-loving public examples typical of the latest development of choral *a capella* music in Europe, Germany being represented by Richard Strauss, France by Debussy, Italy by Verdi, Russia by two of its foremost composers of church music, Rachmaninoff and Gretchaninoff, and England by Granville Bantock and Percy Grainger, both of recent fame. Some of the numbers are of particular importance at this moment, because the public interest in the countries of their origin is now focused upon them.

Granville Bantock's latest choral work, "Atalanta in Calydon," from Swinburne's poem, written for three choruses in twenty parts, unaccompanied, has stirred endless comment as a "new type of music." In this "choral symphony" the voices are subdivided into choirs to represent the groups of an orchestra, strings, brass and woodwind. Since its first performance at Manchester in January of last year it has been twice given with increasing success during the present season, in Liverpool and Manchester. Mr. Schindler will give his audience the opportunity to compare this work with its immediate precursor, the first effort in symphonic writing for chorus. Richard Strauss's sixteen-part setting of Schiller's "Sunset" (Der Abend), composed in 1897, which has had only three performances, as far as can be ascertained.

Another very interesting feature of the March 12 program of the Schola Cantorum will be the first presentation in the English language of two of the finest Russian church anthems, a "Hymn to the Holy Trinity," by Rachmaninoff, and a "Cherubic Song," by Gretchaninoff.

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## ROUEN APPLAUDS A NEW FRENCH OPERA

"La Terre qui Meurt," by Bertrand,  
Receives Unanimous Critical  
Approval

Bureau of Musical America,  
5, Villa Niel, Paris,  
January 25, 1913.

THE Théâtre des Arts of Rouen, which ranked foremost last year in the campaign in favor of operatic "decentralization," has again won prominence in this movement by a sensational first production of what appears to be a promising lyric drama.

"La Terre qui meurt" ("The soil that dies") is the title of this new opera, in four acts and four tableaux, by the young composer, Marcel Bertrand, the successful author of "Ghislaine," given four years ago at the Paris Opéra Comique. The libretto was drawn from the famous novel of the same name by the noted author and member of the French Academy, René Bazin.

The performance was a striking success and the critics and opera-followers who had gone specially from Paris to be present applauded unreservedly this worthy artistic effort. The qualities of the musician and the great literary reputation of the librettist foreshadowed this success, which will surely be reinforced by a production on the Paris stage.

The theme of the book from which the opera was drawn was one of vast economical importance and the social problem which it considered at length could not easily be put upon the stage. The librettist and the composer showed wisdom in avoiding the attempt. It is the ever burning question of the exodus of the peasant from the country to the city.

### Plot of the Opera

The action takes place in the old royalist province of Vendée, twenty years ago. Lumineau, an aged peasant, is an honest and devoted farmer, as his father and grandfather had been, serving the wealthy Marquis de la Fromentière. Like his forefathers, Lumineau is profoundly attached to the soil on which he lives, and his whole life is given up to increase its production. The last few years have brought their sorrows and reverses. One of his sons has been the victim of a serious accident, which has made him an invalid. He relies, therefore, all the more on his other two sons, Pierre and François, who, with the help of the farmhand, Jean Nesmy, accomplish all the work on the farm of La Fromentière. The farmhand, Jean, is in love with pretty Marie-Rose, the twenty-year-old daughter of the old farmer. This affords the necessary love element for the composer to work upon, which he does with much talent.

The father surprises his daughter's secret, and turns out the farmhand, whose honesty and devotion he had, however, highly appreciated in the past. But he can never permit "such a mésalliance."

However, disillusion and misfortunes overcome the farmer after his heartless action. His two able-bodied sons decide to leave the farm and seek fortune under other skies, one in America, and the other as a governmental official in Paris. The father is alone now, and his daughter, dismissing all idea of marriage, remains devotedly by his side. Then the father relents and decides to call back Jean Nesmy to take the place of his departed sons. But the invalid son, jealous of the important place which the former farmhand will occupy if he marries his sister, decides himself to get married, although an invalid, and become the master of the Fromentière farm. He has long been in love with a farm girl whom he knew before his accident. He masters his infirmity, scrambles into a boat and rows away



Photo Lefranc

Scene of First Act of "La Terre qui Meurt" ("The Soil that Dies") by Marcel Bertrand, Which Has Just Had a Successful Première at Rouen. Seated at the Table, Left to Right, Are Messrs. Valette, F. Baer, Lizes and Guillières, with Mlle. Heilbronnner Standing at Rear of M. Guillières

through the swamp to meet the girl he loves.

The second act takes place during the following night on the edge of the swamp of Vendée. Jean has come back to marry Rose while the father has gone to seek for

death of his son, but finds courage in the hope which the love of Jean and Marie-Rose awakes in him.

### Critics All Favorable

The critics are all favorable to this new work. Marcel Bertrand has made a wise use of folklore music in order to create the atmosphere of his opera. The themes which he takes from this rich popular source are characteristic and well chosen. Their development follows the drama with logic. The motives which synthesize the personages are well designed, and spontaneity and sincerity are discernible throughout the score. The orchestral part is full of melody. The voices are given the foremost place, and the orchestral music is often nothing but a discreet commentary on the action.

The leading parts were sung and acted with authority by Mlle. Heilbronnner, of the Opéra Comique (Marie-Rose); M. Sizes (the invalid son); M. Fontaine (Jean Nesmy), and M. Baer (the father).

The press agents of the Monte Carlo Opera are so active that it has become difficult to discriminate between real news and advertising "bluff." The "Parsifal" performances have been denied and confirmed four times this week, the latest news being that the performances will be given by invitation only. It is claimed that the decision of the Prince of Monaco not to give public paying performances is due to pressure exercised by his imperial cousin the German Emperor.

### MacDowell Sonata Wins Applause

American music was represented this week at an important recital given by the English artist Winifred Christie, under the auspices of the Musical Association of Paris. She won enthusiastic applause through her interpretation of MacDowell's Sonata Tragic.

Camille Chevillard, the noted conductor of the Lamoureux concerts, was obliged to go to Antwerp to conduct the Ninth Symphony for the Society of New Concerts, and was replaced here by the master, Vincent d'Indy. It was a rare treat for the Lamoureux habitués to listen to a program arranged and executed under the direction of the author of "Fervaal." The pro-

gram, of rare interest, comprised the following numbers: "Zaïs" Overture, Rameau; "Armide," final scene of the fifth act, Lully; "Chaconne gracieuse," de La Lande; "Fourth Béatitude," César Franck; "Jour d'été à la Montagne," Vincent d'Indy; "Le Chant de la Cloche," d'Indy; "Namouna," Lalo. The vocal soloists were Mlle. J. Lacoste and Messrs. Plamondon and Gébeline.

### "Julien" Excites Comment

"Julien," the new opera by Gustave Charpentier, which is to be produced this season at the Opéra Comique, is already exciting much comment. The story of the opera is that of a poet's life, and it is at the same time full of actual life and of the atmosphere of fairy-land. "Apostle of universal love," Julien goes out to preach his dream to the people of the street. Then, discouraged, he seeks quiet and forgetfulness in Nature, among the workers of the soil who cannot understand him. More and more discouraged, unable to find forgetfulness elsewhere than in drink, his ideal dream is shattered. His inspiration is Louise, illusion of Love, and then in turn the illusion of Beauty; of Work; of Nature's consoling power; of Religion's consoling power, and of Revelry. The psychological theory, which Gustave Charpentier presents in the preface of his new opera, occurred to him after the work was written.

Rousselière will create the rôle of Julien, while Marguerite Carré will be the principal woman singer and will appear successively in the composite part of Louise's Beauty, a Young Peasant Girl, the Grandmother and the Girl.

### Salgnac Seeks Post in Nice

The astonishment produced by the resignation of M. Villefrank as director of the Opéra of Nice was only equalled by that produced this week by the news that M. Salignac, the tenor of the Opéra Comique, was a candidate for this post. Salignac, who has had a successful career as an operatic singer for more than twenty years, has confirmed this news and announced that he will retire from the stage in the event of his election to the directorial post at Nice.

DANIEL LYNDY BLOUNT.



M. Salignac, the Tenor of the Paris Opéra Comique, Who Is Anxious to Become Director of the Opera at Nice —The Picture Shows M. Salignac as "Don José" in "Carmen"

his invalid son. They tell one another of their hopes and ambitions in the life which is opening before them. The body of Mathurin, the invalid son, is brought back by peasants. He had been found drowned in the swamp. The father mourns the

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## ITALY HONORS VERDI'S MEMORY

Celebrations in Leading Cities Bring Forth Revivals of His Operas—  
Mascagni's "Isabeau" Finally for Rome—Orchestral Concerts and  
Organ Recitals

Bureau of Musical America,  
Piazza S. Silvestro, Rome, Italy,  
January 28, 1913.

THE year 1913 will figure throughout Italy as a Verdi year. From the largest cities to the smallest village which can boast a municipal band, honor will be paid to Italy's greatest composer. Verdi collars, Verdi cuffs, Verdi soap, in fact every new article in Italy is named after "the swan of Busseto" this year.

The first official commemoration of the centenary of Verdi was given at Busseto, his native town, yesterday, the anniversary of his death. It was attended by representatives of the State, the Mayor of Milan, the president and council of the House of Rest for Indigent Musicians, founded by Verdi, Senator Arrigo Boito (librettist of "Simon Boccanegra" and "Otello" and composer of "Mephistopheles" and "Nero"), besides hundreds of music-lovers. Giovanni Borelli delivered the commemorative oration and afterward an orchestra chosen from among the professors of the Royal Conservatoire at Parma and the Parma Orchestral Society, rendered selections from Verdi's works, and Fiorelli Giraud sang the "Romance" from "Luisa Miller" and Signora Grazioli the "Aria" from "La Forza del Destino."

It had been intended that a "solemn" commemoration of Giuseppe Verdi should be given yesterday at the Costanzi Theater in Rome. Gabriele d'Annunzio had promised to return to Italy and honor the memory of the great composer, but on Friday last the direction of the Costanzi received a telegram from the poet that the state of his health prevented him leaving Arcachon before the Spring.

The municipality of Rome has arranged for a gala performance of "Il Ballo in Maschera" on February 17, to commemorate the fact that Verdi wrote this opera for Rome and that it was first produced in Rome at the old Apollo Theater on February 17, 1859.

The Academy of Santa Cecilia has offered the municipality a bust of Verdi executed by the sculptor Monteverde, which will be placed in the Campidoglio among the collection of busts of famous Italians of the past. Verdi's "Messa di Requiem" will be given at a special performance in the Augusteo Concert Hall.

While the official commemoration of Verdi, in the capital of Italy, has been postponed, lovers of his music have had ample opportunity of paying their tribute to his works. Already two Verdi operas have been played at the Costanzi, "Don Carlos" and "Rigoletto." In the former Mattia Battistini was superb in the title rôle. In spite of years his voice is as charming as ever, its timbre is undimmed and his powers as an actor are undiminished. He still remains the favorite of Roman opera-goers. Elvira Galeazzi was a faithful interpreter of the difficult part of *Elizabeth*.

In "Rigoletto" Maestro Edouardo Vitale, who this year rules again at the Costanzi, showed himself to be an excellent conductor. The *Duke of Mantua* was played by Garbin, a protégé of Verdi, who entrusted him with the creation of *Fenton* in "Falstaff." No interpreter of the *Duke* could have given more pleasure than did Garbin. Not only is he a great tenor—his rendering of the "Romance" in the first act and the "Donna è Mobile" was remarkable for a sweetness of tone seldom heard nowadays on the stage—but his acting was excellent. Signorina Falli Curci adequately filled the rôle of *Gilda* and was particularly good in the "Care nome."

Mascagni's "Isabeau" will be the next opera given at the Costanzi. It seems strange that this opera, which was written for the Cinquantenario celebrations in Rome two years ago has never been performed here. Readers of MUSICAL AMERICA will remember the controversy between Mascagni and Sonzogno and later Mascagni and the Rome Exhibitions Committee, as a result of which he refused to allow Rome the first opportunity of hearing "Isabeau." Every other town in Italy has heard this version of "Lady Godiva." Second and third rate companies touring the provinces regularly include "Isabeau" in their repertoires, but Rome is only to hear it for the first time next week. Signora Maria Farneti, who created the title rôle in the first production at Buenos Ayres, will again assume the character.

Relying on the unbroken record of success achieved in past years by Maestro Edouardo Vitale as director at the Scala, at the Costanzi and at the Colón of Buenos

Ayres, Romans are hoping that with the productions of these new operas at the Costanzi a new era of fame may be brought to the house. In all his career Vitale has never had a failure against his name. It was as director of the Scala that he undertook to produce the "Vestale" of Spontini. The success of this opera was such that he had the honor of transporting it, lock, stock and barrel, to the Opéra at Paris, where it scored a triumph—a glorious vindication of Italian opera.

### The Augusteo Concerts

For the past two Sundays the conductor at the Augusteo was a young German, Selmar Meyrowitz, another specimen of the numerous half-trained metronomic conductors which Germany and Austria export wholesale to foreign countries. At the first concert on January 19 the program included the "Ouverture to Coriolanus," Symphony No. 4 by Schumann, Liszt's "Préludes," the "Siegfried Idyll" by Wagner, the "Scherzo of Queen Mab" and the "Hungarian March," both by Berlioz. Meyrowitz has no particular qualities as a conductor, and on occasions seemed to misunderstand the scores he was supposed to be conducting. The applause he received for the "Préludes" was the least that the audience could give him in compatibility with international courtesy.

It was the natural result of the first concert that the hall was only meagerly filled last Sunday when he conducted Berlioz's "Sinfonia Fantastica," the "Siegfried Idyll" again, "Leonora No. 3" by Beethoven and the "Ouverture to Faust" by Gounod.

Subscribers had a pleasant change on January 23, when young Ulisse Mathey, one of Italy's leading organists, gave a recital. In the "No. 3 Chorale" by Franck and a "Symphonic Study" by Bossi he showed the brilliant execution and an appreciation of style to be expected of a favorite pupil of Guilman.

At the same concert Filippo Natali, a young conductor, made his first appearance on the podium of the Augusteo. This choice of the management was also a great success and Natali received deserved applause for his rendering of the "Matrimonio Segreto," a seldom heard composition of Cimarosa. This was followed by the "Unfinished Symphony" by Schubert, "Siegfried's Journey on the Rhine" by Wagner and the brilliant dance from "Prince Igor" by Borodin, the last of which aroused the audience to tumultuous enthusiasm.

J. A. SINCLAIR POOLEY.

### MR. KRONOLD'S RECITAL

'Cellist Includes Some of His Own Compositions in New York Program

Hans Kronold, the 'cellist, advanced Mozart's Sonata in B Flat Major as the first offering of his recital on the evening of February 4, in Carnegie Lyceum, New York. With the assistance of Ivan Eisenberg, Mr. Kronold gave an interpretation that displayed musicianship of a high order. From the Russian school he chose compositions by Rebikow, Aleneff, Simon and Cui. The "Orientale," by the last named composer, was so well played that an encore was demanded.

French composers were represented by a Menuet of Fabre's, Debussy's "Printemps," and the "Entr'acte de Xavière" of Dubois. In the Debussy number especially the 'cellist was in such happy mood that the spirit of the composition was caught readily by his hearers. Six Scandinavian pieces by Grainger, and three of the 'cellist's own compositions, "Charity," "Ave Maria," and a "Dance Espagnole," completed the program.

The distinguishing characteristics of Mr. Kronold's playing are a clear, singing tone, finished phrasing and a technic equal to all the demands he made upon it. One wishes at times for more restraint, for less sentimentality, than was displayed. The accompaniments were generally good, although they were occasionally over-emphasized.

J. M.

Mme. Vallandri to Push Suit Against Hammerstein

LONDON, Feb. 7.—Contrary to previous announcement, Mme. Vallandri's suit against Oscar Hammerstein for breach of contract incurred, it is alleged, in connection with the closing of the London Opera House, has not been settled out of court. Mme. Vallandri was not satisfied with the terms agreed to by her counsel and insists upon fighting the case, which accordingly has been put back upon the calendar for a hearing next week.

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### THE CRITICAL VERDICT

Her playing is of a high order; she has completely mastered the terrific technical difficulties of this work. Her tone is full and satisfying, and her intonation perfect. —New York Evening Post.

In the evening the soloist was Vera Barstow, a young violinist, of really fine characteristics, who played the Tchaikowsky concerto (first movement) in a manner which proved her mastery over the instrument, as also a fine quality of interpretation and musicianship. —The Evening Mail.

Miss Barstow played the first movement of Tchaikowsky's D major concerto and her effort gained her a great deal of applause. She played with a fine depth of tone and her technique was well up to the demands of the work. —New York Herald.

What proved to be an unusually delightful feature of the programme was the appearance of a young and promising violinist, of Cincinnati, who has just returned from three years' study abroad. For one so youthful, she has developed an unusually virile and well-sustained tone and has acquired a goodly share of the exactly technical facility of her instrument which must be in the equipment of all artists. Miss Barstow played astonishingly well. With the years in which to mature and enrich her artistry Miss Barstow should in time become one of our best women violinists. —Norwich Express.

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## "COMPOSERS' EVENING" BY NEW YORK "BOHEMIANS"

Works by Stahlberg, Harris, Brockway and Stojowski Heard With Much Pleasure

At the last regular monthly meeting of "The Bohemians" at Luchow's, New York, an additional interest attached to the "Composers' Evening," which followed the business session. The club, which numbers many creative musicians who have attained prominence, listened on this occasion to the compositions of four New York musicians, Fritz Stahlberg, Victor Harris, Howard Brockway and Sigismund Stojowski.

Mr. Stahlberg's String Quartet in E Minor, op. 20, as played by Messrs. Landau, Doenges, Kovarik and Gotsch, was recognized as a fully modern work written with a certain amount of mastery and almost orchestral in effect at times. The players entered into it with spirit and conviction and at the close the composer was given a round of applause. Clifford Cairns, basso, sang Mr. Harris's "Song from Omar Khayyam," "The Half Ring Moon" and "A Man's Song," with the composer at the piano, scoring a decided success in them. Mr. Harris's songs are finely constructed, logical in every detail and individual in harmonic and melodic line. Their spontaneity of expression is admirable and they were much liked by the entire gathering.

Mr. Brockway had the assistance of Ludwig Marum, the New York violinist, in the performance of his Sonata in G Minor, op. 9, a work of undoubted merit, which he wrote in Germany when he was but twenty-two years of age. It is refined music, beautifully written and was ably presented by both artists, arousing much enthusiasm. Mr. Stojowski played his "Fantasie," op. 38; "Amourette de Pierrot," op. 30, No. 1, and "Thème cracovien varié," op. 26, No. 4, in excellent style, and exhibited their finely melodic qualities most ably. He understands the spirit of the piano and knows how to write it effectively. A. W. K.

Ysaye Plays "Blue Danube" Waltz for Chicago Dancers

CHICAGO, Feb. 3.—A Sunday evening banquet tendered by the Guild of Violinists to Mr. Ysaye at the Congress Hotel was re-

cently attended by a number of the leading musicians of Chicago and surrounding cities. The members of the Kneisel Quartet were present as guests and much mutual felicitations were indulged in, both in French and English. Ysaye was so affable in fact that he was constrained to contribute a few strains in a language which required no translator, but he had no instrument at hand. It so happened that Mme. Jessie DeVore, one of the members of the Guild, had appeared on an afternoon program before the Players' Club, so her violin was conveniently pressed into service and Ysaye gayly launched into the "Blue Danube," and requested everybody to join in the dance—which they did with alacrity.

Apparently the "Blue Danube" waltz is very popular with present-day virtuosi, for at an informal at-home the following Sunday evening, at the apartment of Olive Chryse Parker, Rudolph Ganz played it, while the dancers included several Chicago musical personages, such as Marie Pierik, Frieda Miller, Dorothea North, Marie Hughes, Jessie DeVore, Mary Johnston, and others.

"Sleeping Beauty" Revived by Chorus in York, Pa.

YORK, PA., Jan. 29.—Cowen's cantata, "The Sleeping Beauty," was given a worthy performance by the York Oratorio Society at its annual mid-winter concert last evening. The singers acquitted themselves admirably under the direction of Dr. R. H. Peters. The soloists were Sarah Williams, soprano; Mrs. Ethel Henderson Thompson, contralto; Oscar H. Lehman, tenor, and William G. Horn, bass, all of Baltimore, and Mary S. Warfel, of Lancaster, harpist. The program was interspersed with operatic choruses by the high school chorus under the direction of John Denuis and individual numbers by the visiting artists. R.

Massachusetts Chorus Sings Chadwick and Mendelssohn Works

BOSTON, Feb. 1.—The Sharon Choral Society, Frederick W. Wodell conductor, gave Mendelssohn's "Hymn of Praise," and "The Pilgrim," Chadwick, at its annual concert last week, with Edith Ellis, and Lucy Root, sopranos, and Joseph Goudreault, tenor.

The work done by the society under Mr. Wodell's direction was most commendable. E.

## MME. NAMARA-TOYE'S ENGAGEMENTS PROOF OF HER POPULARITY



Mme. Namara-Toye, the Soprano, Who Is Booked for Many Important Appearances This Month

Recent engagements filled by Mme. Namara-Toye, the lyric soprano, have included a musicale given by Mrs. William Randolph Hearst at her New York home on Saturday evening, January 25, an appearance in Philadelphia with the Philadelphia Symphony Orchestra and recitals in Appleton, Minneapolis, St. Paul, Milwaukee, Urbana, Paterson and Passaic. She was one of the principal soloists at the New York Mozart Society concert given at the

Hotel Astor, February 1, and Mrs. Noble McConnell, president of this society, has re-engaged her for next season. This will be her third consecutive engagement with this society. On February 7 Mme. Namara-Toye has a joint recital with Xaver Scharwenka, the celebrated composer-pianist, at Washington, D. C., and she will also appear with John McCormack at his recital at Carnegie Hall, New York, Saturday evening, February 22. After that Mme. Namara-Toye will leave immediately for the West, having been engaged for a recital with Godowsky at the Woman's Club of Columbus, O., on February 25. She will also appear in Cleveland, Iowa City, Keokuk, Cedar Falls, etc. On Tuesday afternoon, March 4, she will appear at the Tuesday Salon concert at the Ritz-Carlton Hotel, New York.

Dr. Wolle Impresses in Newark Recital Despite Faulty Organ

Dr. Frederick Wolle, conductor of the Bethlehem, Pa., Bach Festivals, gave an organ recital at the Third Presbyterian Church, Newark, N. J., on January 29, assisted by Mme. Florence Mulford, mezzo-soprano. Unfortunately the old organ in the church is not of sufficient amplitude to warrant the giving of a big recital, and Dr. Wolle was compelled to omit one number, owing to lack of sufficient stops. Mme. Mulford had appeared at the Metropolitan Opera House in the afternoon in "Rheingold," but she sang with undiminished fervor and beauty of tone. Mr. Wolle's masterly playing, in spite of handicaps, won enthusiastic commendation.

Mildred Potter with Jersey Chorus

Mildred Potter, who has just returned from her Western tour, which included a second appearance this season with the Minneapolis Symphony Orchestra and the Apollo Club of Ft. Wayne, was soloist last week with the Jersey City Women's Club, A. D. Woodruff, conductor. On the strength of her singing she had to respond with no less than three encores.

A concert which reflected great credit on both pupils and teacher, was given recently in Steinert Hall, Boston, by the advanced pupils of Mme. de Berg-Lofgren. The program included a trio from "William Tell," arias by Meyerbeer, Donizetti, Weber, Tschaiikowsky, and Bizet, and numerous songs.

# Edward Lankow's Success as "King Marke"

in "Tristan" at initial performance Boston Opera House, Boston, with Fremstad, Burrian, Weil and Weingartner, Conductor

What the Boston papers said:

Boston Daily Advertiser, Feb. 1, 1913—

But if we are to have King Marke's long speech at the end of the session (he might have been given "leave to print") then we could not wish it better than Mr. Lankow gives it. Here we have a specimen of the true basso profundo, the broad, massive, unforced vocal quality that we feared was almost extinct. We wish that Boston might hear him in the part of Sarastro, which must bring out the best qualities of his great voice.

Boston Journal, Feb. 1, 1913—

Mr. Lankow's King Marke was another noteworthy feature of the performance. The young American bass was in excellent voice. Such rich, smooth, mellow tones, high and low, are a rarity with basses to-day. Together with the assurance and artistry the singer exhibited last night they make Mr. Lankow easily the foremost man of his rank on the American stage.



What the New York Herald said about his "Sarastro" at the last performance of "The Magic Flute" at the Metropolitan Opera House:

New York Herald, January 24, 1913—

Mr. Lankow, who was the Sarastro, was in unusually good voice and sang "In diesen Heiligen Hallen" so well that he was called before the curtain a half dozen times.

What the Boston papers said of his Sunday concert at the Boston Opera House:

Boston Traveler-Herald—

The eighth Sunday afternoon concert at the Boston Opera House was given yesterday afternoon, with Edward Lankow, the excellent bass singer of the opera house, the principal attraction. He was admirable, singing as few artists can, and aroused marked enthusiasm, a noticeable tribute when one allows for the fact that the bass voice is not popularly rated high when it comes to solo work. Mr. Lankow not only possesses an unusually pleasing voice, but combines with it artistry of the highest order.



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## AN ICONOCLASTIC CRITIC IN MUNICH

Alexander Berrische Horrifies the Natives with His Opinions of Strauss  
—A Verdi Centennial "Trovatore" Performance—American Composer's Concert

MUNICH, Jan. 23.—There is fluttering in the musical dovecotes of this town and its suburbs. The *Münchener Zeitung* has a new concert critic who appears to have opinions of his own, and who is certainly not afraid to speak right out in meeting. His name is Alexander Berrische, and until recently his fluent and graceful style was wasted upon the readers of an obscure paper published in Augsburg. You may remember his fine appreciation of Sara Cahier's singing which I translated for you some months ago. And now this Dr. Berrische, who is learned in the law as well as in counterpoint, tells the horrified *Münchener* that Lamond's Beethoven playing is pedantic, that "a Haydn *andante* is more difficult to interpret than anything that Richard Strauss ever wrote," and commenting upon the "Tanzlied" of "Zarathustra" asks: "Was there ever more commonplace music written to so sublime a theme?"

Wolf-Ferrari, who was not born in Munich, as I erroneously stated in my letter of the 4th inst., is about to abandon us and take up his residence in his native Italy. He is disgusted with a city which refuses to acclaim "The Jewels of the Madonna," a great work, and very rarely has an opportunity to hear "Le Donne Curiose." The absence of the latter work from the repertory of the Hoftheater certainly justifies Mr. Wolf-Ferrari's sneering remarks contained in a letter published a few days ago. So charming and original an opera has not been given in two years, though it has often been possible to hear "Martha," "Traviata," "Cavalleria" and other Italian operas quite as hackneyed.

First in the field to begin celebrating Verdi's one hundredth birthday our Hoftheater gave, a few evenings since, a very creditable performance of "Il Trovatore." Bruno Walter conducted with vim and temperament his tempi, being taken at a speed that would have delighted even the fiery Italianissimi. It is strange that, vocally and dramatically, a German singer, Heinrich Knote, should be one of the best *Manricos* of the contemporary stage. I heard him enact the part in Italian at the Metropolitan, and as he is nowadays in the best of voice his singing on the occasion

under notice was thrilling and passionate. While none of his associates reached a very high standard, except, perhaps, Frau Perard-Petzel, the ensemble was very good.

The American composer, Mrs. Amy Beach, gave a concert last week at the Bavarian Hotel, and in the very large audience the Anglo-American colony was well represented. The program consisted largely of Mrs. Beach's compositions, and in the interpretation of them she had the cooperation of Marianne Rheinfeld (soprano) and Richard Rettich, violin. That they were received with great enthusiasm goes without saying. Instead of expressing my opinion of Mrs. Beach's works, which could not help being influenced by both patriotic and personal considerations, I shall afford you an opportunity to learn a critical valuation of them by a German critic, who, as is suggested in the beginning of this letter, has in a very short time secured an influential position among the musical journalists of Bavaria. Freely translated Dr. Berrische says: "Her violin sonata, op. 34, is an earnest, respect-demanding work revealing genuine ability, and in a sympathetic way an intimate knowledge of Brahms. The first movement, and particularly the joyously-rhythmic *scherzo* with the trio over the organ-point of the violin, are its best parts. It is difficult to understand why in her songs the composer should forget her lofty purpose and descend into the sphere of Hildach and Meyer-Helmund. That is the domain of shallow sentimentalism, of which one encounters in the violin sonata only infrequent and quite endurable traces. Elevated decidedly over this *niveau* is the song, 'I Dreamt I Loved a Star.' Mrs. Beach herself played the piano part of her works and also pieces by Bach, Beethoven and Brahms. Her pianistic faculty has not been trained to the same extent as her capacity for composing. Her technique is not always reliable, and there is a great deal lacking in her touch, but in phrasing and in rhythm she always shows the good musician and therefore one listens to her with interest."

In writing recently of Sarah A. Wilder I said that she was a pupil of Kate Liddl, to which statement should have been added that prior to her coming to Munich she studied with Regina de Sales in Paris for a number of years. JACQUES MAYER.

## AN OPERATIC MORNING WITH BORI AND CLÉMENT

Charming Scenes from "Hoffmann" and "Romeo and Juliet" Presented in Hawkesworth Matinée

After having had opera served to them as a post-luncheon pastime and an after-dinner relaxation, the fashionable New York women subscribing to Mrs. R. W. Hawkesworth's series of "Chansons en Crinoline" welcomed as a forenoon novelty the "operatic morning" presented at the Hotel Plaza on Feb. 6, with Lucrezia Bori and Edmond Clément as the after-breakfast song birds. This combination had attracted a number of other noted artists, with Alma Gluck and Efrem Zimbalist joining Marie Mattfeld in a lower box and Andres de Segurrola applauding his co-artist of the last week's musicale.

Significant was the joint appearance of the Spanish soprano and the French tenor, in that they had been among the most popular artists introduced to Hawkesworth audiences at preceding concerts this season. Nothing could have been more delightful than the manner of their re-appearance, in scenes from "The Tales of Hoffmann" and "Romeo and Juliet."

Not a little skill was exercised in putting together various excerpts from the Offenbach and Gounod works, beginning with the favorite number from each opera. Thus the curtain of the "Hoffmann" rose to the strains of the "Barcarolle," with Antonia Bori and Hoffmann Clément singing the lines of *Giulietta* and *Niclausse* "off stage." Next followed a portion of the act devoted to the consumptive singer, with Antonia's music room translated into a rustic garden, her piano being ensconced in a flowery arbor. With Miss Bori's ap-

pealing portrayal of *Antonia* supported by Mr. Clément's polished acting and pure vocalism, the "Hoffmann" scene was given a performance such as to excite the envy of Metropolitan opera-goers, and to arouse the hearers to a record height of enthusiasm.

It would be hard to imagine a more lovely picture than that presented by Miss Bori as *Juliet*, and her facile singing of the "Waltz Song," opening the Gounod condensation, revealed a new side of her talents. Following several numbers, with Mr. Clément as an ardent *Romeo*, the two singers presented a "balcony scene" which was ravishing in its lyric beauty.

Maurice Lafarge again showed his mastery "at the piano," while Henri Conrad's orchestra lent effective support, and the Caninos filled in the intervals with their characteristic dances. K. S. C.

## Singer on Probation After Stealing Opera Scores

Phillipo Mauro, a baritone and organist, who pleaded guilty to stealing the scores of several Verdi operas from various branches of the New York Public Library, was placed on probation last week until March 24 in order to make restitution. Mauro confessed that he stole the operas because he needed them in his profession and did not have money enough to buy them.

## Portland Orchestra Gives Concert for Oregon Legislators

PORTLAND, ORE., Jan. 27.—The fourth concert of the Portland Symphony Orchestra was given on Sunday afternoon with Harold Bayley conducting. The program received, perhaps, the greatest praise yet given this organization. On next Sunday the full orchestra will repeat the concert at Salem, where the legislature is in session. H. C.

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## "STELLA MARIS" HAS BERLIN PREMIÈRE

Opera by Alfred Kaiser Has Stirring Libretto—The Score Uninspired  
—Helena Forti's Success in Leading Rôle—Eleanor Spencer and Eddy Brown Among American Recitalists

European Bureau of Musical America,  
Neue Winterfeldstrasse 30,  
Berlin, January 23, 1913.

THE Kurfürsten Opera of Berlin brought out another novelty on Wednesday, January 15. It is called "Stella Maris" ("Star of the Sea"), and is very properly termed a music drama. It has been translated from the French by Henry Revers and set to music by Alfred Kaiser.

The plot is briefly as follows: *Marga*, a young girl in a fishing village off the coast of the Bretagne, has a lover, *Yanik*, whose vocation as fisherman continually takes him far away to Iceland, where he remains for many months, even a year, at a time. It is now three years since he left home and he is consequently mourned as dead. *Marga* learns to accept the love of an admirer, *Sylvain*, and eventually agrees to marry him. On the day of her marriage, *Yanik* returns and, a few weeks afterwards, when *Sylvain* is out with the boats, *Yanik* pleads with his former sweetheart and threatens to kill her husband. The young woman implores him to go away, if he really loves her, and not to spoil her chances of happiness. *Yanik* agrees to leave his native village and *Marga* forever, on condition that she give herself to him before he leaves, and *Marga* eventually decides to gain peace at the price of honor. When the Iceland fishermen again start for the north, *Yanik* is missing and *Marga*, meeting him on the cliffs, reproaches him for breaking his word and remaining at home as a constant witness to her shame. The dispute between the two is overheard by *Sylvain*, who magnanimously forgives *Marga* and takes her to his arms while *Yanik* sails away with the promise never to return.

The plot is full of dramatic moments which might be splendidly utilized for an opera libretto. Unfortunately, however, Kaiser is more of a technician than an inspired composer. Many extraordinarily clever bits occur in the score, but there is no logical or characteristic exposition of the plot. Much might have been accomplished with the dramatically thrilling duet in the second act between *Marga* and *Yanik*, but the opportunity is far from realized by Kaiser.

At the première, the grateful, but exceedingly difficult rôle of *Marga*, was interpreted by Helena Forti, of the Dresden Royal Opera, who is a pupil of Maestra Teresa Emerich, of Berlin. Miss Forti played the daughter of the sea with abandon, and also with the touchingly

girlish modesty of the true child of nature. She charmed both vocally and dramatically, her splendidly trained and beautiful soprano answering to all the requirements of the rôle. At the repetition her



Helena Forti as "Marga" in "Stella Maris," Which Has Just Had Its Première at the Kurfürsten Opera in Berlin

place was taken by Elisa Stuenzer, who had neither the vocal attributes nor the personality of her predecessor to commend her. At first she did not satisfy vocally, but she seemed to grow into her rôle as the plot progressed. She possesses one of those voices that become brilliant with emotion.

Adolf Bassermann's *Yanik* proved him to be an actor of such ability as is rarely to be seen on the operatic stage. His is not the dramatic talent of the gifted opera singer, but the talent of a born actor. In fact, our advice to him is to give up the operatic stage and turn to the theater.

The forgiving *Sylvain* was impersonated with distinction by Konrad von Zawilowski. He is a singer who has admirable style, but his baritone lacks somewhat in brilliancy and resonance. The other members of the cast filled their unimportant parts fairly satisfactorily. The setting and the stage management revealed an experienced hand, and considering the unsatisfactory task he had to deal with, Kapellmeister Cortolezis did splendid work. It is no easy matter for a conductor to keep his forces together with such a spasmodic score.

The audience was entertained and in many instances stirred by the story, if not by the music.

A new operetta, "Mein Maederl," by Rudolf Schanzer and Eugen Burg—the husband of the well known singing teacher, Emmy Raabe-Burg, of Berlin—music by Henry Berenyi, met with pronounced success at its première in the Rai-

mond Theater in Vienna, on Wednesday evening. The plot of the operetta is laid in New York and the work is booked for early production in America.

### Hearing for American Pianist

The concert of the pianist, Eleanor Spencer, in Blüthner Hall on Monday evening was well attended. Assisted by the Blüthner Orchestra, under the conductorship of Willy Ohlsen, of Dresden, the young American artist displayed all the technical perfection and musical precision for which we have frequently given her credit—but minus the force and individuality which we have noted in her work on other occasions. Possibly, the lifeless, though correct, accompaniment of Herr Ohlsen may have been much to blame for this.

Good musicianship and technical finish are scarcely sufficient in Liszt's E Flat Concerto, which requires a more compelling temperament and a somewhat broader conception than was given it on this occasion. Further numbers on the program were a Smetana symphonic poem from "Mein Vaterland," the Symphonic Variations of César Franck, and the Rimsky-Korsakow Concerto in C Sharp Minor. Many Americans were in evidence at the concert and the artist was accorded a hearty reception.

There is no question whatever that the young American violinist, Eddy Brown, is rapidly forging to the very front among present-day violinists. The astonishing progress that was revealed at his concert in Beethoven Hall on Wednesday night demonstrated his violinistic genius and the large size of the audience gave proof that his rapid metamorphosis from talented prodigy to mature artist of rank has not gone unnoticed by music lovers. The clarity and technical finish of his playing are remarkable and his work also possesses a distinctly personal note. Violin students might have learned much of value from his playing of Beethoven's Sonata in F and his fascinating and ever-lucid rendition of the Spohr Concerto, No. 8. Here was the finest bowing one could wish for and the most delicate finger technique, as well as a sense for rhythm that was good to hear. In all of this, we voice the opinion of the majority of the house, judging by the spontaneous and frantic applause accorded the young artist. Brown is a violinist that America should take to its heart.

Last Saturday evening, Frederic Warren, the voice teacher of Berlin, gave a musicale at his residence, No. 25 Nürnberger strasse. Much that was excellent was heard. Mr. Warren did not confine his program to his own pupils only. Think of the broad-mindedness of giving a musicale at which artists of other teachers in the same city are announced! Mr. Warren's wife, Mrs. Olga Warren, revealed a voice of rare quality and excellently schooled. Miss Werlein, from New Orleans, is the possessor of a soprano voice of great beauty with which she may do wonders some day.

### An American Composers' Program

Mr. and Mrs. Romeo Frick offered a lengthy program devoted entirely to American composers on Sunday afternoon at their home, Trautenau strasse 13. Those numbers which were especially successful, thanks to the clever interpretation of Mr. and Mrs. Frick, were DeKoven's "Persian Serenade," Branscombe's "With rue my heart is laden," Fickenscher's "Fairy Song," Beach's "Sweetheart and I." The duet of Dennée, "Oh, Moment that I Bless," was spiritedly rendered, making the hit of the afternoon.

Georges Enesco played Tartini's Sonata in A Minor, Bach's Sonata in A Minor, for violin only, and a number of lighter

pieces last evening. Brilliancy of execution is united with rare technic in this violinist. His playing is characterized, moreover, by warmth of temperament and individuality. His numerous and enthusiastic audience greeted the artist with vociferous applause, departing only after having obtained two encores.

A very pleasing form of entertainment was given in the Künstlerhaus by the popular French artists, Marya Delvard and Marc Henry, who, without any pretence to unusual vocal abilities, displayed undoubted histrionic talent, combined with refinement in taste and charm of manner. The program was composed of French and German ballads of the 17th and 18th centuries, with guitar and piano accompaniment, to which were added two recitative numbers, the one presenting three of Lafontaine's Fables—in French—and the other being an anonymous German comic poem.

### Nikisch With Philharmonic

The program of the seventh Philharmonic concert, with Arthur Nikisch as conductor, received perhaps more than the usual attention, from the fact that, in the main, the foreign element prevailed, the French being represented by Berlioz and Saint-Saëns, and the Slavs by J. G. Mraczek and Tschaiakowsky. Moreover, the soloist, Alfred Cortot, pianist, was from France.

The fiery Overture to Berlioz's "Benvenuto Cellini" was the opening piece, and it was played with all the swing and virile expression customary with such an orchestra. In the second number we had the—for Berlin—somewhat unusual spectacle of a foreign composer being interpreted by his countryman, and, as the result showed, a no mean interpreter at that. In fact, Alfred Cortot gave a wonderful rendering of Saint-Saëns's Concerto in C Minor. To a ready and well developed technic, the pianist adds warmth of expression and consistent purity of tone. He possesses a delicacy of touch and a plasticity that lend to his playing undeniable grace and charm. With the conclusion of the second movement, the audience gave vent to its feelings in unrestrained applause. The succeeding number, "A Symphonic Burlesque," by Mraczek, was presented for the first time to this public and taxed all the energies of both orchestra and leader. As its name would imply, the fantastic element prevailed throughout. The piece is an attempt to express the drolleries of the mischievous urchins, *Max* and *Moritz*, the creations of the popular German humorist, Busch, and the composer has given full reign to his imagination. At times the composition develops into a grotesque medley of sounds, in which the theme is completely indistinguishable. The applause at its conclusion lacked sincerity, and appeared out of all proportion to the merits of the piece.

Tschaiakowsky's Fourth Symphony brought the program to an end, and with it unstinted applause for Herr Nikisch.

O. P. JACOB.

### Genée's Conquest of Omaha Audience

OMAHA, NEB., Jan. 31.—Adeline Genée scored an instant and complete triumph over the large audience at her appearance yesterday evening. With the assistance of Alexander Volinin, a corps de ballet and an orchestra under the baton of C. J. M. Glaser, Miss Genée presented "La Danse" in a most charming manner. The second part of the program consisted of various shorter dances.

E. L. W.

Wolf-Ferrari is to have his operatic version of Molière's "L'amour Médecin" ready for a première at the Bremen Municipal Theater in the Spring.

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# PASQUALE AMATO

*The famous Baritone of the Metropolitan Opera Co., New York*

(Criticism of a concert in Buffalo, N. Y., on October 29th, 1912.)

## THE BUFFALO NEWS

Mr. Amato was heard in arias by Massenet and Rossini, besides the duets with Miss Gluck and very popular Neapolitan songs, songs by Tschai-kowsky and Strauss, which appeared in new guise. The magnificent quality of voice, its unlimited powers of performance, the fine technical control, dignity and manner of interpretation of this artist's singing, were heard to greatest advantage in the operatic numbers, notably those from Pagliacci.

The noted baritone aroused the greatest enthusiasm and the applause would have no end until he added a masterly performance of the prologue to "Pagliacci" to his numbers, achieving with it one of the triumphs of the evening. Unstinted applause was given both singers and both were most generous in their response to the enthusiasm.

## THE BUFFALO TIMES

Equal pleasure was given by Mr. Amato in his authoritative and sympathetic rendition of his numbers. His voice is one of excellent quality, wide range and great power and he sings with impassioned fervor.

He opened the program by singing in Aria from "Rei di Lahore" by Massenet, which was given with authority. His next number was a group of songs by Tschai-kowsky and Richard Strauss, after which he was recalled. In the second part of the program he sang a group of Neapolitan songs of which one, with its fascinating refrain, was redemanded.

A storm of enthusiasm greeted the conclusion of the Rossini number from the "Il Barbier di Siviglia" in which Mr. Amato displayed remarkable agility and dramatic power. He responded with the Prologue from "Pagliacci."

In the duets from Mozart's "Don Juan" and "Pagliacci" by Leoncavallo the voices of Miss Gluck and Mr. Amato were admirably blended.

## THE BUFFALO COURIER

Buffalo's regular musical season opened in a blaze of glory last evening when the first of the series of concerts under the local management of Mrs. Mai Davis Smith took place. Before a brilliant audience Alma Gluck, soprano, and Pasquale Amato, two distinguished artists from the Metropolitan Opera Company, gave a joint recital. It was the first appearance in Buffalo of these two artists and they were accorded a flattering reception.

Mr. Amato won a large share of the honors with his magnificent baritone voice, his elegance of stage presence and his consummate art. To enter into the infinite variety of so many songs, and invest them with the treatment they demand is the test of a great artist, and this Mr. Amato certainly is.

## THE BUFFALO INQUIRER

In varied numbers, Mr. Amato made an excellent impression, displaying a voice of beauty and depth of feeling. His magnificent stage presence aids him in his work to a notable extent. His rich voice steadily stood the test of the difficult songs he had selected, a fact valued by those present.

## THE BUFFALO EXPRESS

While gallantry demands *place aux dames*, it must be conceded that in beauty of voice, in depth of feeling, in artistic finish and in dignity of presence, Mr. Amato carried off first honors. His voice is one of richness and warmth, virile yet suave throughout its large compass. It is finely controlled and the singer attempts no efforts which he cannot successfully accomplish. He had full opportunity to show his great versatility in the widely contrasted aria from Massenet's "King of Lahore," Figaro's song from "The Barber of Seville," and the "Pagliacci" prologue. The exquisite appeal of the first, the



Mr. AMATO appeared at four Musicales in New York City during the months of December and January.

Mr. AMATO is booked for several more concerts during the present opera season. Mr. AMATO will create the title rôle in Walter Damrosch's new opera "Cyrano de Bergerac" to be produced in English at the Metropolitan Opera House in New York during the present season.

Mr. AMATO has been engaged to sing at the following Music Festivals

SAVANNAH, GA., April 28  
SPARTANBURG, S. C., April 30  
SYRACUSE, N. Y., May 6  
BUFFALO, N. Y., May 7  
ANN ARBOR, MICH., May 16

Mr. AMATO is engaged to sing the role of "Falstaff" at the Verdi Festival performances to be given under Mr. Toscanini's musical direction in Busseto, Italy, early next Fall.

Mr. AMATO will make a concert Tour during October-November, 1913, and during the month of May, 1914.

sparkle and abandon of the second and the varied coloring of the third made each an artistic masterpiece. In the second part he sang three charming Neapolitan songs. This group, given with irresistible verve, necessitated an encore, and Mr. Amato responded with a moving performance of de Fontenaille's "Obstination." Two duets, one from "Pagliacci" and the other Mozart's "Là ci-darem," were sung with beautiful blending of voices by Miss Gluck and Mr. Amato.

(Criticism of the performance of "Pagliacci," at the Metropolitan Opera House, New York, on November 20, 1912.)

## NEW YORK WORLD, Nov. 21, 1912.

A vast audience gathered in the Opera House last night with every intention, among other things, of showing its confidence in Pasquale Amato to hold his own against any baritone before the public.

The people hung on Amato's every tone throughout his aria, once inter-

rupting with applause just before the final phrases. When the last high note was finished, enthusiasm rang through the house.

But the Metropolitan's star baritone did not stop his superlatively fine artistry here. Straight on, in the rendition of the part of Tonio, Amato demonstrated that he had one of the greatest voices in the opera and that his musical and dramatic resources compare favorably with the best anywhere.

## NEW YORK TRIBUNE, Nov. 21, 1912.

Another noteworthy incident was the superb singing of Signor Amato in the Prologue. Perhaps there was a haunting memory of some voice and song of the previous evening in some mind, wherefore the audience took occasion to inform Signor Amato with great emphasis that there was yet appreciation here for a more beautiful voice, one of a richer timbre and purer baritone calibre than that which had evoked frenetic demonstrations on the previous evening. Signor Amato was recalled five times after the prologue,—by a Metropolitan audience.

## NEW YORK TIMES, Nov. 21, 1912.

Mr. Amato's singing of the prologue was the signal for another demonstration of unusual warmth and effusiveness.

## NEW YORK PRESS, Nov. 21, 1912.

The most interesting incident of the evening was the tumultuous reception given to Pasquale Amato, after he had sung the prologue to "Pagliacci." If the baritone felt any fear that the hold he had on the public was relaxing, the numerous curtain calls he was compelled to answer last night must have dispelled all misgivings.

## NEW YORK EVENING WORLD, Nov. 21, 1912.

Amato as Tonio excelled himself. His rendering of the prologue, always remarkable, was distinguished by more than usually refined singing and artistic expression. It seemed as if deliberately he were trying to avoid any appeal to demonstrative emotion. Yet the applause he evoked would have forced a lesser artist into an encore.

## Concert in Providence, R. I.

January 28, 1913.

## PROVIDENCE EVENING TRIBUNE, Jan. 29, 1913.

Pasquale Amato is reckoned as the leading baritone now upon the concert stage and one of the most popular male singers ever heard in this country, but this was his first visit to this city. His musical career has been a brilliant one and his reputation is now known all over the world, though it is but a dozen years or so since he made his debut as a singer. His voice is full and strong in tone and yet sweet and clear in quality and of a wonderful range. Mr. Amato sang arias, songs and ballads that showed the richness and power of his voice with admirable effectiveness.

## PROVIDENCE EVENING BULLETIN, Jan. 29, 1913.

Mr. Amato, whose voice was in fine condition, did not overload his programme with operatic arias, as gentlemen of the stage are all too prone to do. His offerings of this character were but two in number, the fine aria "Eri tu" from Verdi's Masked Ball, and the great buffo song of Figaro from Rossini's Barber of Seville, the last sung with magnificent effect. The voice of this young singer is of remarkable power, quality and range and he has it under fine control. He showed great versatility, not only in his operatic numbers, which were widely contrasted, but in his two groups of songs as well. Mr. Amato was applauded vehemently and sang for one of his encores the dramatic prologue to "Pagliacci," a piece suited perfectly to his voice and style and which he delivered with stunning effect.

**Inquiries Regarding Mr. Amato's Concert Appearances may be Addressed to the Metropolitan Opera House, New York City**



## PHILADELPHIA APPROVES "CONCHITA"

**Zandonai Opera Adjudged a Success—American Soprano and Two New Italian Tenors Furnish Notable Features of First Week of Philadelphia-Chicago Company's Supplementary Season—Dippel Reports on Increased Receipts**

Bureau of Musical America,  
No. 10 South Eighteenth Street,  
Philadelphia, February 10, 1913.

RETURNING from its ten weeks' engagement in the Western city the Philadelphia-Chicago company opened its supplementary season of three and a half weeks at the Metropolitan last Monday evening with the first appearance here this season of Mme. Tetrassini in her most popular rôle of *Lucia*. That the event was indeed popular was attested by the crowded house, the unusually large standing army back of the brass railing and many outbursts of enthusiasm. Tetrassini, as is her wont, appeared to enjoy the enthusiasm as much as anybody else—perhaps even more. She kissed and waved her hands to all parts of the house, and fairly danced up and down in the excess of her exuberant joy. Vocally the diva on Monday evening cannot be said to have been wholly at her most brilliant best. There was in her tones an occasional trace of the lingering of a Chicago cold, and just a slight deviation from the perfect ease which she is accustomed to exhibit. However, she sang with a wonderful display of coloratura.

A genuine success was scored by Aristodemio Giorgini, a tenor new to this city, who gave a semblance of real life to the part of *Edgardo*, his personality being wholesome and attractive, while in his acting he shows earnestness and animation, with more of virile aptitude than the average Italian tenor possesses. While Giorgini's voice is not particularly sympathetic, lacking the suave sweetness that made McCormack's tones blend so exquisitely with Tetrassini's when he sang in "*Lucia*" with her, it is of good quality, resonant, true and easily delivered. Sammarco, courtly and handsome as *Lord Ashton*, sang with the fluency and richness of tone for which he is distinguished as one of the most artistic of baritones, and Henri Scott gave dignity and resonant vocal power to the part of *Raimondo*, his ability to make an impression even in a comparatively small rôle again being demonstrated. Campanini, who conducted, was given a warm reception, his admirers in Philadelphia being legion.

At the second performance, on Wednesday evening, Tetrassini again appeared, the opera being "*Mignon*," with the diva as *Philine* and Mabel Riegelman in the title rôle. Tetrassini carried all before her with her wonderful execution of the Polacca, in which she lacks no opportunity to display all the sweetness of tone and bird-like flexibility of her voice, which was quite restored to condition. Miss Riegelman came to the front with an impersonation of *Mignon* that displayed her dramatic talent and vocal efficiency in a convincing and entirely captivating manner. This talented American girl, for several seasons destined to remain in small parts, finally, owing to the sudden indisposition of Maggie Teyte in Chicago, had her opportunity and made the most of it with glowing success. Her *Mignon* is wistful, tender, pathetic, Miss Riegelman's petite personality just suiting the character, while the dramatic ability which she had previously shown that she possesses enabled her to give significance and sincerity to her portrayal, with no annoying attempt to make an impression. From Miss Riegelman's slender throat comes a voice wonderfully full and rich for one of her tiny frame, a voice which has great dramatic possibilities, its upper tones being of power and brilliancy, while in quality it is pure, true and sympathetic. It is a pleasure to record so emphatic a success for a young singer so deserving of it.

Lavish in his presentation of new tenors Mr. Dippel introduced to a Philadelphia audience, in the rôle of *Wilhelm Meister*,

a personable man and a polished singer in Leon Campagnola, who won a reception that spelled success. Easy and graceful of manner and a good actor, Campagnola has a voice of adequate volume, of pleasing quality and encompassing range, his work being that of one who has been well



Tarquinia Tarquini as "Conchita" with the Philadelphia-Chicago Opera Co.

trained. Dufranne, sonorously impressive as *Lotario*; Edmund Warnery, vocally facile and deft in his comedy touches as *Laerte*; Nicolay, as *Giarno*, and Ruby Heyl, as *Frederic*, repeated creditable interpretations given earlier in the season, when "*Mignon*" was sung with Maggie Teyte in the title rôle, Jenny Dufau as *Philine*, and Edmond Clément as *Wilhelm*.

### The First "Conchita"

On Thursday evening a Philadelphia audience heard "Conchita" for the first time and liked it. In fact, Zandonai's opera seems, judging by the reception given it at its initial performance, to have won a genuine success here. The music of Zandonai, while for the most part lacking the appeal of pure melodiousness, has much of beauty—even real melody at times and—after the manner of the latter day "music drama," gloriously illuminates its theme and aids the development of the dramatic story of the coquettish cigarette girl and her passionate lover, *Don Mateo*. Tarquinia Tarquini, in the title rôle, revealed herself as a young woman of marked talent as an actress, potent in scenes of dramatic intensity and imbued with a vivacious spirit, while her voice is surprisingly strong for one so slender of person, and clear, not unsympathetic, and capable of brilliant effects. As *Mateo*, Dalmorès sang unusually well, the part proving one of his best. Among those who took some of the many small rôles with notable success were Louise Berat, Helen Stanley, Ruby Heyl, Minnie Egner and Adele Legard. The busy operatic week closed on Saturday with the first appearance this season of Mary Garden, who was enthusiastically greeted by a large audience at the matinée, as *Jean*, in "*The Juggler of Notre Dame*," and, in the evening, at popular prices, a very creditable performance of "*Lohengrin*," in

which Jane Osborne-Hannah was the *Elsa* and Mme. Claussen appeared as *Ortrud*, with Schoenert in the title rôle, and Scott, Whitehill and Boris in the cast.

Manager Dippel, at a supper which he gave for the local music critics, at the Ritz-Carlton Hotel, after the performance of "*Mignon*" last Wednesday evening, refuted all statements that the season of the opera company in Chicago had not been financially successful. To prove his assertion that the results, far from being disastrous, had been highly encouraging, during the recent stay of ten weeks in the Western city, Mr. Dippel quoted figures showing that the receipts during the last three seasons had advanced from \$424,000 to \$487,000 and, this season, to \$510,554.75. Philadelphia also has shown an encouraging increase for the short preliminary seasons of 1910, 1911 and 1912, preceding the Chicago engagements, the receipts being respectively \$86,000, \$119,000 and \$127,000, these figures being independent of the takings in Baltimore and Washington.

### Operatic Concerts

The Matinée Musical Club, at its musicale in the concert room of the Roosevelt, last Tuesday afternoon, presented an interesting "German Opera" program, all of the numbers with the exception of two groups by Robert Armbruster, the pianist, who was the special artist of the afternoon, being from the operas of Wagner. The opening selection was the Vorspiel from "*Die Meistersinger*," played on two pianos by Mrs. Maddock and Mrs. Linch, this being followed by *Senta's* Ballad from "*Der Fliegende*," which was sung by Marion Gigson, and a violin solo, Preislied from "*Die Meistersinger*," well executed by Anna Sinitzky. Mr. Armbruster then played, with the technical skill and brilliancy which have won him recognition as a young pianist of notable accomplishments, Schumann's *Geschwindmarsch* and *Novellette*, op. 21, his other numbers, at the close of the program, being Brahms's *Capriccio*, D Minor, and Scherzo, F Minor. Others who took part were Edna Harwood Baugher, singing "*Dich theure Halle*," from "*Tannhäuser*"; Maude Hanson Pettitt, soprano, who was heard in "*Elsa's Traum*," from "*Lohengrin*"; Marie Waters, pianist, who played Brassin's arrangement of a selection from "*Die Walküre*," and Miss Sinitzky, Miss Simmons, Mrs. George M. Ferguson and Miss Rowley, presenting the Vorspiel to "*Lohengrin*" as a quartet for three violins and viola. Mrs. William B. Mount and Miss Ella Rowley assisted in several numbers at the piano, and the program was in charge of Mrs. Ferguson and Mrs. Mount. The Matinée Musical Club has among its interests the providing of musical events, through its Philanthropic Department, for people generally who are deprived of such enjoyment, and under the auspices of this department on Wednesday evening a recital was given at the Settlement House by the pupils of Louise De Ginther, those who participated creditably in the varied program being Mrs. William E. Wood, Mrs. Eugene Felden, Florence Sterrett, Emma Field, Elsie Streicher and Florence La Velle and Messrs. Benjamin H. Knowles and William H. Guilium.

An evening of familiar operatic selections comprised the third annual mid-winter concert of the Al-Alamoth, under the direction of May Porter, in the Richard Newton Memorial Building, on Thursday evening, January 30. The chorus sang all its numbers with fine spirit and interpretation, a special feature being part of the third act of "*Der Freischütz*," in which Elsie P. Lawson and Emma Hudson Macool sang the arias with admirable ease and fluency and the chorus of bridesmaids was sung with charming effect. Mrs. Albert M. Grey, the president of the club, delighted the members and the large audience with her singing of the Flower Song from "*Faust*," responding to an encore with Cadman's "*At Dawning*." Mabel B. Hill's first appearance as accompanist for the chorus made a distinct impression, her work being facile and artistic. The club made an excellent choice in having as the assisting artist at this concert Elizabeth C. Bonner, whose fine contralto is unusual in range and richness, and William H. Carmint, tenor, who possesses a voice of rare sweetness and sympathetic quality.

The Philadelphia Orchestra, Mr. Stokowski directing, and with Pasquale Tal-

larico, pianist, as soloist, gave the first of two concerts in Weightman Hall, University of Pennsylvania, last Wednesday evening, presenting an attractive program before a large audience of students. Dr. Tait McKenzie, in welcoming Mr. Stokowski, suggested that the boys give the director a Pennsylvania welcome, and the result was a rousing college cheer. At the conclusion of the concert conductor and musicians were given three more resounding "Raahs."

ARTHUR L. TUBBS.

## AMERICAN GIRL'S HIGH "C'S" THRILL ITALIANS

**Gail Gardner's Conquest of Critics and Public Upsets Traditions—Her Captivating "Mimi"**

It is said by Roman critics that such high "C's" as those of Gail Gardner of Manistee, Michigan, U. S. A., now "La Garda" of Rome and Milan, have not been heard in Rome for many a day. Italians and resident Americans are still talking and writing of her sensational appearance at the Adriano Theater last month. This was the début of an American girl without so-called "pull," without wealth, but with a marvelously lovely voice and a sturdy and determined character. She has upset the operatic traditions of modern Italy by walking into a brilliant triumph, offering no inducements save those of her art and eliciting nothing but the most spontaneous praise from press and public, which latter, according to the Italian papers, was not able to contain its enthusiasm, but burst out into applause intermittently during the performance.

Miss Gardner, or Giovanna Gardner, as she is now called, sang three successive performances of *Mimi* in Puccini's "*Bohème*" on Friday, Saturday and Monday nights, the widely different characters of the three audiences affording a thorough test of her art. Although she sang the first night without rehearsal and (her contract having called for three notwithstanding) on twenty-four hours' notice, the regular *Mimi* having fallen ill, the theater was packed with fashionable Italians and Americans, who, according to a well known American woman who was present, "broke engagements right and left" in order to attend the début. The second audience consisted of Italians at popular prices and the third of the better class of Italians and interested Americans.

One of the most gratifying bits of praise accorded La Garda was that of an old Italian who has seen and heard prima donnas come and go for nearly three score years. He went to her dressing room to say, "Signorina, do you know how much that one little phrase, 'senza rancore' is worth, the way you do it? It is worth one million!"

La Garda has returned to Milan, where she is negotiating for a Spring engagement. It is probable that she will sing at the San Carlos in Naples before many months.

L. L.

## BEATRICE M'CUE IN AKRON

**Thousand Persons Witness Contralto's Homecoming Recital**

AKRON, O., Feb. 10.—Fully a thousand persons assembled to hear the homecoming recital of Beatrice McCue under the auspices of the Tuesday Musical Club on February 4. Much delight was expressed over the young contralto's finished tone production and the luscious, velvety quality of her voice. In two groups of songs in English and a set of *lieder* Miss McCue displayed delicate phrasing and clear enunciation, as well as an intelligent reading of the text of the various numbers. Highly effective among her offerings were an aria from "*Paul et Virginie*," Campbell-Tipton's "*A Spirit Flower*," Hildach's "*Der Lenz*" and Goetz's "*Mélanide in the Wood*."

Miss McCue was assisted by Lyle Bileter, a young Akron pianist, in several artistic numbers, and by Mrs. Katherine Bruot, who officiated at the piano for the singer.

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## PAGEANTRY AND THE COMPOSER

New Impulse in the Art of These Celebrations—Definition of the Pageant—Necessity for Music—Payment for Ideal Composition—Revivifying Music from the People

By ARTHUR FARWELL

A "CONFERENCE OF PAGEANTRY" was held in Boston during the latter days of last month. From the name it might appear that this was something like a "Field of the Cloth of Gold." There was, however, nothing visibly magnificent about it, however magnificent may have been the ideas which it entertained and promulgated.

A Milanese Duke who was present and made an address at the conference, said that the art of being magnificent is entirely lost in America; that the only color in American life is to be found on the hats of the ladies.

One can, as yet, scarcely speak of "notable" authorities on pageantry in this country, as the art here is so young that no one engaged in it has yet had time to become a notable. We have "veteran" composers, but no "veteran" pageant-makers. Nevertheless, the most nearly notable pageant-makers of America were present at the conference in Boston, giving it about all the force, technically and professionally, that it could well have. The purpose of the conference was to take steps toward defining the pageant, for America at least; to confer an artistic standard upon it—removing this young art, in the minds of the American people, from all the nondescript affairs which have masqueraded under the name of pageant; and to accumulate information and knowledge of pageants and pageantry for the benefit of those projecting the giving of a pageant.

### What Constitutes a Pageant?

The conference did not get so far as to define the pageant, and the animated discussions over the essential elements of this art-form indicated that it might be advisable to postpone such a definition for a time. One of the greatest English masters of the pageant, Louis N. Parker, defines it as "a thanksgiving to Almighty God for the glories of the past, the benefits of the present and the hopes of the future." Such a definition might have come from William Blake! William Chauncey Langdon, who was elected president of the "American Pageant Association"—one of the imme-

diately outcomes of the conference, defines it as "a drama of which a place is the hero and its history is the plot." Both of these definitions contain necessary elements, Mr. Langdon's being a statement of what a pageant actually and materially is, and Mr. Parker's of what, with equal actuality, it is spiritually.

The chief need, at the present moment, is to have it become generally well understood by the nation that a pageant is not any sort of festivity that may be casually devised (and especially not the bogus imitation pageant sold by pageant vendors from community to community), but that it is a pretty clearly defined art-form, like a symphony or a drama, but having an intimate and inevitable relation to the place where it is given. A pageant, as conceived by the pageant masters of to-day, and as understood by the Boston conference, could never go "on tour." It is created for its place, out of the history and ideals of that particular place, and belongs to that community as much as its own town hall does. Some of the principles of pageantry may, however, be applied to certain forms of drama not properly to be classed as pageants. Mr. Parker calls his newly produced play, "Joseph and His Brethren," a "pageant play."

### The Music of the Pageant

But it is the music of the pageant which is properly the theme of this discourse. To attempt to be magnificent without music would be absurd, and the writer of a pageant needs his musician as greatly as does the writer of an opera libretto, not to set his entire text to music, to be sure, but to set his scenes to music, to enfold the entire pageant in an atmosphere of music according to the musical resources available. There will be dances ranging from those of the Indian, through national dances of the world to-day, to idealistic interpretative dances. There will be marches and scenes requiring music of resonance and splendor. There will be a certain amount of historical music reawakened for the occasion, hymns of the Puritan fathers and of the early church in America, songs sung by the soldiers in the early wars, and similar music required for dramatic and historical verity.

And there may be preludes, interludes, tone-poems, of any degree of importance which the composer is able to give them. He will have chorus and orchestra at hand, of a size and excellence in accordance with local possibilities.

Now we have come to the point where it becomes interesting, and even exciting, for the composer, and where he should leave for a little while his customary activity in the musical world, which does not often get him anywhere, either as a composer, a musician, or a man, and should sit down quietly and devote a little time to thinking.

### When the Composer is Really Paid!

Perhaps the most sensational way of stating the matter (and now that I think of it, I should, to be up to date in modern newspaper writing, have begun my article in this way) is to say that here is a way in which the composer, while maintaining his artistic ideals, can actually get paid for composing! And to heighten the sensational character of this miracle, it can be said that his music will be better than the music which he will compose in either of the other two ways open to him, i.e., writing down to the comic opera producer, or up to the vacuous over-human ether which the composer mistakes for the ideal. The composer is paid for comic opera writing, to be sure, if he is lucky, but he would rather be paid for composing something bigger and better than that, if it is in him to do so. As to the ideal it might be profitable, even if impudent, to ask the composer *what ideal* he is striving for. Most of the serious composers in America are barking up the wrong tree. It is well enough to work for ideal ends—and the more a man is a man, the more he will do so—but there is little merit and less profit in setting for one's goal an ideal that properly belonged to another time and place than one's own. The composer in America to-day who writes as if human conditions here and now were the same as they were in Germany in Beethoven's day is only an edition of "Don Quixote." It is more likely that a composer who has thousands of human souls waiting eagerly for what he has to give forth on an ideal and public occasion will compose something more spontaneous, more lastingly glorious, in short *more ideal*, than the one who sits cooped up in his studio thinking himself true to the "ideal" because he will not forsake the symphonic form and is not getting honest pay for his work. This assertion may prove shocking to those who are willing that an artist shall privately receive purses from princes, but are not willing that he should openly receive a fee from a committee of American citizens. For the benefit of those who may not know it may here be said that pageants are customarily supported by a local guarantee fund subscribed by citizens, and that fees are paid from this fund. The American pageant, if properly managed, is proving to be more than self-supporting.

### Writing for Money

This seems to be the place to speak a neglected word on the subject of writing for money. A real composer practically never writes for money, though that is very different from saying that he should not or does not receive money for what he writes. A real composer will have an intimate friendship with his note-book. He will put down a musical thought whenever he gets one, regardless of its ultimate use or purpose. A composer will have hundreds of such thoughts, ideally conceived and under circumstances remote from all material considerations. When the opportunity to use them arises they come forth from their hiding—great or little ideas, but always "ideal" and are put into the requisite dress in order to make a practical entry into the world by way of some actual means of musical performance. In doing this latter work of completion and development the composer is thus in no way violating the pure ideality of his conception, and in this sense writing for money is not writing for money, but merely putting into available form what one has already, and wholly ideally, conceived. Hack musical writing is as far from such legitimate work of the serious composer as the earth is from the stars. Nor is there any law forbidding the entrance of a good new thought into a composer's mind because he is to receive pay for his work, whatever the penalty may be for the willingness to write down a poor one, with or without pay.

One cannot honestly write music for a pageant without making it out of the stuff in the souls of the people who are to hear it. In such work one becomes vivified from the people and unites with them in "giving thanks to Almighty God"—he is drawn far away from the region of pale and sickly studio dreams, born of the desire to do thus and so because some other composer has done thus and so. Of such, Romain Rolland has said the final word in speaking of certain modern French musicians—"their art was out of touch with the people, music was only fed from music."

Rollo F. Maitland delighted a Philadelphia audience January 23, when he gave an

organ recital under the auspices of the American Organ Players' Club. Mr. Maitland's program opened with his own transcription of Mendelssohn's "Midsummer Night's Dream" overture, and had as a special feature, as a piano solo, Weber's Concertstück, the orchestral accompaniment being played on the organ by Henneth Howe.

### Singer's Fourth Attempt to Reach New York Successful

Alice Hollender, Austrian contralto, arrived in New York from Europe February 7, to join the Boston Opera Company. This was Miss Hollender's fourth attempt to set foot in the United States. Three years ago she was under contract to sing at the Metropolitan, but sprained her ankle while on shipboard and returned without leaving the ship. Two years ago she started again but was injured in a train wreck in traveling from London to Southampton. Last year she again engaged passage for New York but went up in a monoplane with Claude Graham-White the day before sailing and broke her shoulder as the machine landed. The fourth attempt was successful.

### The Critic's Chief Virtues

[Gerald Cumberland in London "Musical Opinion"]

A critic may employ as much wit and humor as he can, but he should never sneer; many of us no doubt have been guilty of doing so, but in our more reasonable moments we experience a sense of shame for our fault. Tolerance of honest effort, and frank yet genial condemnation of what is false are the chief virtues of the critic. Above all, no writer should take himself too seriously; he should always be able to laugh at himself. The critical prig is a menace to his own happiness.

### Bote & Bock Celebrate in Berlin

BERLIN, GERMANY, Jan. 28.—The German publishers, Ed. Bote & G. Bock, Berlin, celebrated its seventy-fifth anniversary on January 27. The firm, which is one of the most distinguished in Europe, has put to its credit the advancing of a large number of works by noted composers.

Hans Pfitzner, the composer, now director of the Strassburg Conservatory, has been officially awarded the title of professor.

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## NORRISTOWN CHORUS IN A NOTEWORTHY CONCERT

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inent Soloists

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No. 10 South Eighteenth Street,  
Philadelphia, February 5.

THE Norristown Choral Society, of which Ralph Kinder, organist of the Church of the Holy Trinity, Philadelphia, is conductor, gave its annual concert before an audience that filled the Grand Opera House, Norristown, February 5, presenting a program made up of Bach's "God's Time Is the Best," Mendelssohn's "As the Hart Pants" and the "Stabat Mater" of Rossini.

The soloists, all well-known Philadelphia singers, were: Mildred Faas, soprano; Maude Sproule, contralto; Nicholas Douty, tenor, and Edwin Evans, baritone. The chorus, which numbers 150 voices, has been trained by Mr. Kinder to a degree of efficiency which makes it a rival to some of the larger choruses in this vicinity, the voices being of good quality, well balanced, and used with an enthusiasm and sympathy that produce excellent effects, while there are notable merits in the way of attack, precision and shading. The difficult Bach



Left to Right: Edwin Evans, Basso; Mildred Faas, Soprano; Ralph Kinder, Conductor; Maude Sproule, Contralto; Nicholas Douty, Tenor

work was interpreted in a commendable manner, Mr. Douty and Miss Sproule sustaining the solo parts, while in the Mendelssohn setting of the 42d Psalm Miss Faas was heard to excellent advantage in the incidental solo, the chorus here having opportunity to show how efficient it has become in the delivery of music less exacting but more simply melodious than that of Bach, with his intricate interweaving of fugues. It was, however, the rendering of the famous Rossini work that most pleased the audience, soloist and members of the chorus distinguishing themselves. Miss Faas, whose voice is a lyric soprano of beautifully

clear and sympathetic quality, sang the Inflammatus with fluent ease and genuine brilliancy, while Miss Sproule's rich contralto admirably suited the Cavatina, her unusual range and flexibility of voice being apparent, and the lovely duet, "Quis est homo," with its operatic embellishments, was delightfully rendered by these two talented singers. Mr. Douty's fluent and highly artistic delivery of the "Cujus Animam" fully sustained his reputation as a leading oratorio and concert tenor, and Mr. Evans, with his sonorous rich baritone, which he uses with noticeable ease and sympathy, gave a magnificent rendering of "Pro

peccatis," the most deeply religious solo number of the somewhat incongruous, if altogether melodious and ingratiating, Rossini work. The instrumental parts of the three compositions were admirably played by the Philadelphia Festival Orchestra, of twenty-five musicians, all members of the Philadelphia Orchestra. The Norristown Choral Society, of which Benjamin F. Evans is president, is now in its sixth year under Mr. Kinder's skilful and highly satisfactory direction, and its concert is annually the big event of the musical season in Philadelphia's neighboring city.

ARTHUR L. TUBBS.

### MME. BUTT CHORAL SOLOIST

Contralto and Mr. Rumford Welcomed  
in Providence Arion Concert

PROVIDENCE, R. I., Feb. 6.—The Arion Club achieved a distinction when it secured for its second concert Mme. Clara Butt and her husband, Kennerley Rumford, who were the soloists on this occasion. Expectations were fully met by the contralto, and satisfaction experienced by the large audience. Aside from her opulent tone, perhaps the most remarkable feature of her work is the whole-souled fervor of her singing, as manifested in her delivery of "The Lost Chord." Hackneyed as this may be, in her hands it was uplifting and inspiring. Another great success was her singing of the double part in Grieg's dramatic "At the Cloister Gate." Mr. Rumford, too, was warmly received and charmed his hearers by his earnestness and sincerity as well as by his fine voice.

The Arion chorus was at its best in the

Cherubim song of Tchaikowsky and Georg Schumann's "From All Thy Starry Splendor," from "Ruth." The male chorus sang an arrangement of Tosti's "Good-Bye," which was received with tremendous enthusiasm. In the Harris "This Is the Moon of Roses," another hit was made. The female chorus found its opportunity in the "Cloister Gate," the finale being a model of smooth, well-balanced part singing. The accompaniments were by Harold Craxton, Mme. Butt's own accompanist, the organ, played by Helen Hogan, lending effective aid in several numbers. To Dr. Jules Jordan, who conducted the choral parts and who made all the arrangements for Mme. Butt's appearance here, much appreciation was expressed. G. F. H.

Lola Carrier Worrell as Soloist with  
Denver Philharmonic

DENVER, Feb. 1.—In the third concert of the Denver Philharmonic Society, on January 31, the character of the program was distinctly more to the liking of the large audience than the previous ones. This was especially true of MacDowell's Concerto, No. 2, op. 23, played most brilliantly by Lola Carrier Worrell, supported very sympathetically by the orchestra under Mr. Tureman's direction. Mrs. Worrell rose to quite unexpected heights. She gave the concerto a most spirited reading, which quite electrified the audience, and called forth a most spontaneous and well-earned applause. The Second Symphony by Sibelius, which preceded the concerto, was a new work to most of the audience, who were grateful to Mr. Tureman for bringing works of this kind. They most heartily applauded the work and Mr. Tureman and his orchestra delivered themselves of their task admirably. The program was brought to a happy close by three excerpts from "The Damnation of Faust," "The Minuet of the Will o' the Wisp," "The Dance of the Sylphs" and the "Rackoczy March." F. S.

### VICARINO THE STAR

Her "Gilda" and "Lucia" Features of  
San Francisco Opera Week

SAN FRANCISCO, Feb. 4.—The Lambardi singers of the Pacific Coast Opera Company sang some excellent operas following the opening performances of "Aida" and "Lucia" last week. Regina Vicarino and Esther Adaberto won distinction by their exceptional singing in the rôles in which they appeared. Vicarino sang *Gilda* and *Lucia* beautifully, Adaberto also being successful as *Tosca*.

"Faust" was given with Martino, Bertossi and Bellingeri as the principals. The latter is a local tenor who made his debut in this opera. Agostini and Nicoletti sang with Vicarino in "Rigoletto."

Another local singer was heard. Avedano, an old Tivoli favorite, sang *Amanasro* in one performance of "Aida." Folco, the new tenor of the Lambardis, sang remarkably well in "Tosca," "Pagliacci" and "Cavalleria." Giovacchini, baritone, was also heard to advantage in these operas.

Martino and Blanche Hamilton Fox sang effectively in the performances of the week.

Arturo Bovi conducted with but one exception, when Amedeo Barbieri took the baton for "Cavalleria." R. S.

Ludwig Hess Soloist with Orange  
Musical Art Society

The thirty-third private concert of the Orange Musical Art Society was given at the Lyceum, East Orange, N. J., on Friday evening of last week. Arthur D. Woodruff conducted and Ludwig Hess, tenor, and the New York Festival Orchestra assisted. Mrs. E. C. Wandling played the piano accompaniments.

The program included Pergolesi's "Stabat Mater," Matthew's "Indian Cradle Song," Spross's "Will o' the Wisp," Paul Bliss's "A Winter Night Fantasy," Orlando Las-

sus's Madrigal "Matona, Lovely Maiden," and Victor Harris's "Morning," sung by the club. The Spross number was repeated.

Mr. Hess sang the incidental solo in "A Winter Night Fantasy" and two groups of songs, Schubert's "Am Meer" and "Wohin," Schumann's "Die beiden Grenadiere" and "Ich Wandre Nicht," to which he added "Du bist wie eine Blume," Schumann, and four songs in English, "My Native Land," Hugo Kaun; "My Pretty Jane," Sir Henry Bishop; "In the Moonlight," Eugen Haile, and "Cato's Advice," Bruno Huhn. To this group he was compelled to add: "Du bist die Ruh," Schumann.

The orchestra contributed two Grieg numbers, "Herzswunden" and "Frühling." S. W.

### Talented Child Pianist in Recital

Sarah Alter, a ten-year-old piano pupil of Louis Miller, gave evidence of decided gifts in her recital at College Hall, New York, on February 5, assisted by Frieda Lubin Kaufman, soprano. The little pianist proved to be wholesome and unspoiled in her platform demeanor, showing no traces of nervousness. She produced a firm, mature tone, without any evidences of strain, and her technical equipment was found to be excellent, with such elements of individual interpretation as might reasonably be expected from a player of her age. Her numbers included a Prelude and Toccata by Lachner, Mozart's D Minor Fantasie, the first movement of the Beethoven C Major Concerto and various shorter pieces.

### Philadelphia Conductor to Wed

PHILADELPHIA, Feb. 10.—It is announced here that Eugen Klee, conductor of the Junger Männerchor is engaged to wed Emma Caroline Weidner.



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## LHEVINNE FASCINATES METROPOLITAN AUDIENCE

Pianist Plays Superbly at Sunday Concert—Anna Case, Dinh Gilly and Carl Jörn on the Program

With Josef Lhévinne as the visiting artist there was another big Sunday night concert audience at the Metropolitan Opera House this week. The pianist played with splendid effect and, from its own forces, the Metropolitan presented three artists who gave pleasure in all their offerings. They were Anna Case, Carl Jörn and Dinh Gilly.

Mr. Lhévinne made the many brilliant passages of Liszt's E Flat Concerto scintillate and awakened unbounded admiration for his powers of technic and expression. He also offered a group of three numbers, the Mendelssohn-Liszt "On the Wings of Song," the Schumann-Tausig "El Contrabandista" and Chopin's Allegro de Concert, playing so poetically and producing such thrilling climaxes that an encore was inevitable. It is not often that such pianistic prowess is exhibited at a Metropolitan concert and the audience apparently understood this and accepted it most gratefully.

Miss Case is always a great favorite of the Sunday night audiences and her singing last Sunday again made it easy to understand why. *Micaela's* aria from "Carmen" and the "Casta Diva" from Bellini's "Norma" were her individual offerings, sung with clear, sweet tones and with fluent execution in moments of coloratura. With her encore, "Believe Me, If All Those Endearing Young Charms," she was entirely captivating. The "La ci darem" from "Don Giovanni" was beautifully given by Miss Case and Mr. Gilly, and the latter's sonorous baritone made the aria from Massenet's "Le Roi de Lahore" one of the pleasantest memories of the concert. Mr. Jörn sang Lohengrin's "Narrative" nobly and produced an almost Caruso-like impression in the "Ridi Pagliaccio."

The orchestra, under Adolph Rothmeyer, made stirring music of Mendelssohn's "Midsummer Night's Dream" Overture, Massenet's "Scènes Pittoresques" and the march from Gounod's "Queen of Sheba."

## MEMORIAL TO SELIGMAN

Young Men's Symphony Pays a Melodic Tribute to Its Founder

In memory of Alfred L. Seligman, who founded and endowed the Young Men's Symphony Orchestra, that worthy New York organization gave a concert on February 9 at the Hudson Theater, under the baton of its faithful conductor, Arnold Volpe. In the absence of S. Mallet-Prevost, president of the society, Franz X. Arens, one of the directors, paid a sympathetic tribute to the late philanthropist and music lover, following the playing of the appropriately chosen "Eroica" Symphony of Beethoven.

After relating Mr. Seligman's assistance to many young music students in the way of paying for their tuition and their subsequent admission fees to the musicians' union, Mr. Arens told of the genesis of the present orchestra in the form of Sunday morning orchestral sessions, which gave the young players that experience necessary to membership in the larger symphonic bodies. The speaker then told of the many musicians who had been graduated from the Young Men's Symphony into the leading orchestras of America and Europe. Mr. Arens urged those interested in the work to supplement Mr. Seligman's endowment with funds sufficient to provide scholarships for the musical education of talented, but needy, boys.

Mr. Volpe's young players gave a commendably mature and finished performance of the "Eroica" and the Beethoven "Egmont" Overture, while the strings were heard in a delicate presentation of the Tchaikovsky Andante Cantabile, from the D Major Quartet. K. S. C.

## Mr. de Seguro's Engagements

Andres P. de Seguro, the distinguished basso of the Metropolitan Opera House, has been engaged to give in conjunction with Lucrezia Bori a recital of Spanish songs on February 26 in Washington at the home of Mrs. Townsend, who is giving a musicale in honor of President Taft. Mr. de Seguro has also been engaged by cablegram to sing in May at the Royal Theater in Madrid and at the Liceo in Barcelona, where he will sing the rôle of Gurnemanz in "Parsifal."

## Sixty Free Concerts for New York

The Board of Estimate of New York last week approved the measure previously passed by the Board of Aldermen and signed by the Mayor appropriating \$10,000

for free concerts in public school buildings. Sixty public concerts are authorized to be given under the direction of Prof. Henry T. Fleck, of the Normal College, who will be assisted in the undertaking by Professors Rubner, of Columbia University; Samuel Baldwin, of the College of the City of New York, and Dr. Frank Rix, of the public schools. Professor Fleck will have the services of a first-class orchestra and prominent soloists. A similar series was given in New York last winter through the philanthropy of the New York World and attracted immense audiences.

## MR. WELD AS SOLOIST

Baritone and Mrs. Clauder, Pianist, Appear with Eintracht Society

NEWARK, N. J., Feb. 8.—On Monday evening, February 3, the Eintracht Society gave its first orchestral concert of this season at Wallace Hall. The orchestra, numbering about fifty amateur players, was under the leadership of Louis Ehrke, who has been conducting it since its organization, fourteen years ago. The soloists on this occasion were Frederic Weld, baritone, and Mrs. Helen Robinson Clauder, pianist, both of whom were enthusiastically recalled.

Mr. Weld sang A. Goring Thomas's aria, "What Would I Do for My Queen?" in a masterly manner, disclosing a voice of beautiful quality and absolute control. His other numbers were: "Don Juan's Serenade," Tchaikovsky; "The Old Black Mare," Squire and "Bedouin Love Song," Chadwick, of which "The Old Black Mare" was most successful.

Mrs. Clauder played Rubinstein's A Minor Concerto with orchestral accompaniment. Mrs. Clauder should appear more often in concert as she possesses a virile tone, facile technic and intelligent understanding of the composer's intent.

The orchestra played "Freischütz" Overture, Weber; "Dance Macabre," Saint-Saëns; three dances from "Nut Cracker" Suite, Tchaikovsky, and Norwegian Carnival, Svendsen.

Edmond Clément, the French tenor, who has been appearing with so much success this season in New York, will give a recital in Wallace Hall on February 21, evening. The local manager is George A. Kuhn. S. W.

## MISS CASE'S POPULARITY

Metropolitan Soprano Makes Four New York Appearances in a Week

After a bad attack of tonsillitis, which lost her an important concert engagement and three opera appearances, Anna Case, the charming young soprano of the Metropolitan Opera Company, resumed activities last week and made four New York concert engagements during the week.

Monday morning she was soloist at the concert given for the Free Industrial School for Crippled Children, at the Hotel Plaza; Wednesday evening she was soloist with the Russian Balalaika Orchestra at Æolian Hall; Thursday evening she sang in a musicale at the home of Mrs. George Blumenthal and Sunday evening she was again the soloist at the regular concert at the Metropolitan Opera House, winning in all of these events her usual brilliant success.

Her Sunday night appearance may be considered as an anniversary, it being just three years ago, February 13, when she first stepped forward as a soloist on the Metropolitan stage and won a fine success, which she has repeated and added to at every following appearance; this season particularly she has gained remarkable headway here in New York and will have to her credit when the season ends over a dozen important engagements.

## Lecture-Recital and Piano Program on Peabody Schedule

BALTIMORE, Feb. 9.—Maud Randolph gave an interesting lecture-recital on "The Seven Ages of Man," musically considered, at the Peabody Conservatory February 5, before a large audience. Various selections were excellently presented by Rachel T. Aldridge, soprano; Edward Morris, pianist, and S. Taylor Scott, baritone. A recital of much interest was given at the Peabody Conservatory, February 5, by advanced piano students of George F. Boyle, including Bettie Rosson, Alwarda Casselman, Helen Pyles, Floretta Hamburger, Vesta Conradi and Florence Henderson. W. J. R.

## Mme. Possart's New York Recital

Cornelia Rider-Possart, the noted pianist, will give a recital at Æolian Hall on February 28, when her entire program will be devoted to the compositions of Schumann and Schubert.

## MINNEAPOLIS SYMPHONY'S FAREWELL HOME CONCERT

Sibelius's Symphony No. 1 Feature of the Program—Rains the Soloist—Eastern Tour Begins

MINNEAPOLIS, Feb. 8.—The Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, gave its farewell evening concert Friday before leaving for its Eastern tour of three weeks. The program was of unusual interest, the symphony being No. 1, E Minor, by Jean Sibelius, which was given in its entirety for the first time in public by this orchestra.

This symphony will be given on the Eastern tour and the orchestra has been given careful training. The work is exceedingly original and so full of musical ideas that it is impossible to appreciate it fully in one hearing. Mr. Oberhoffer has given it deep study and directed it with ardor and insight, conveying understanding to the audience, musical and non-musical. The orchestra played with smoothness and finish, and Minneapolis feels satisfied that the Eastern cities will find a great advance in its playing over that of last season.

The other orchestral numbers were "Roumanian Rhapsody" No. 2, in D Major, op. 2 by Eshesco; "Dance of Nymphs and Satyrs," by Georg Schuman; "Sankuntala" Overture, Goldmark, and Prelude and "Isolde's Love-Death," from "Tristan and Isolde," Wagner.

The assisting soloist was Leon Rains, the basso, who proved to be an artist of keen intelligence, with a colorful voice exceedingly well placed. He sang an aria from Massenet's "Le Cid," "Noël Païen," by Massenet, and two songs by Richard Strauss, "Winternacht" and "Lied des Steinklopfers." For encores he gave Schubert's "Tod und das Mädchen" and Schumann's "Two Grenadiers." E. B.

## LAMBERT ARTIST RECITAL

Prominent Musicians Give Approval to Eight Young Pianists

Alma Gluck, Efreim Zimbalist, Rawlins, L. Cottenet, Daniel Frohman, Otto Goritz and his family were a few of the notables who heard the piano recital given by Alexander Lambert's "Artist Class" at the Lyceum Theater, New York, on Monday afternoon. There was a goodly audience present and one that listened with evident pleasure to the interesting program which Mr. Lambert had prepared.

Eight young women, the Misses Blanche Goode, Caroline Hirsh, Lillian Weber, Harriet Scholder, Muriel Silvan, Katharine Eyman, Bertha Kleman and Marion Tufts, who have made their studies with this prominent New York teacher, demonstrated to general satisfaction that they are well equipped for their careers. Without an exception they did themselves and their teacher much credit. The works heard included part of a sonata by Ludwig Schytte, a Brahms Rhapsody, a Schloer Etude de Concert, two movements of Chopin's B Minor Concerto, a Gluck Melodie from "Orfeo," Leschetizky's Arabesque, Schutt's "Carneval Mignon" and pieces of Schubert-Liszt, Moszkowski, Schulz-Evler and Liszt.

## "TOSCA" IN WASHINGTON

Mr. Dippel's Company Appears with Mary Garden, Campagnola and Sammarco

WASHINGTON, D. C., Feb. 10.—To T. Arthur Smith is due the credit for two performances of grand opera, the first one taking place on February 7 with Mary Garden in "Tosca." Miss Garden seemed to live her character rather than play it; each mood, each passion was portrayed so naturally. Leon Campagnola sustained the tenor rôle with considerable vocal and dramatic ability. Mario Sammarco as Scarpi was all that could be expected, both in interpretation of character and vocally. The good work of Constantin Nicolay and Vittorio Trevisan deserves commendation.

Washington thoroughly appreciated this performance as was attested by the large and brilliant audience and the spontaneous applause. Mr. Smith has announced a performance of "Lucia" for February 14. W. H.

## Two Musicians Welcomed to Detroit in Recital

DETROIT, Feb. 4.—Mrs. Marshall Pease and William Guofing King appeared in joint recital in Detroit, January 30, this being Mrs. Pease's first recital appearance since her return from New York. They were greeted with a crowded house. Mr. King played Grieg's Sonata, op. 13, Adagio

from Suite No. 3, op. 34, Ries; "Orientale," Cui; "Zigeunerweisen," Sarasate; "Ave Maria," Schubert-Wilhelmj, and Introduction et Rondo Capriccioso, op. 28, Saint-Saëns, by his splendid performance of all of which he proved to be a valuable acquisition to Detroit's musical colony.

Mrs. Pease sang a group of songs by Brahms, Wolf and Strauss, an aria from "Jeanne d'Arc," Tchaikovsky, and a second group of English songs. On each number Mrs. Pease was heartily applauded and she was forced to repeat several of her selections. E. C. B.

## CHILDREN AS WAGNERITES

Damrosch Interpretations Relished at Young People's Concert

New York children united with their elders in honoring the memory of Richard Wagner at the fourth of the symphony concerts for young people, on February 8, at Carnegie Hall. The medium of communication between the juvenile hearers and the spirit of the Bayreuth master was Walter Damrosch, with his New York Symphony Orchestra. So effective was the conductor's musical and verbal interpretation of the program that at the close the youngsters might well have paraphrased: "Great is Wagner and Damrosch is his prophet."

Mr. Damrosch at once established his genealogical standing as a "perfect Wagnerite" by relating that at the time when Germany was divided into two camps as to the worth of Wagner's music, the speaker's father, Dr. Leopold Damrosch, had introduced the "Ride of the Valkyries" with his orchestra in Breslau. At the close of the number, as the younger Damrosch related, there ensued a perfect warfare of applause and hisses, which Dr. Damrosch quelled by rapping on his conductor's stand and announcing to the orchestra, "We will play the number right through again—it is evident that they have not heard it often enough."

With such intimate and illuminating comment, the conductor prefaced the orchestra's splendid performances of the "Meistersinger" Prelude; the "Processional of the Knights of the Holy Grail," from "Parsifal"; "Siegfried's Rhine Journey," from "Götterdämmerung" and the "Fire Music," from "Die Walküre." No introduction was necessary for the "Lohengrin" Bridal Chorus, while Concertmaster Saslavsky's artistic playing of the "Träume," from "Tristan," spoke for itself so tellingly that the audience clamored for a repetition. K. S. C.

## Paris Chambers in Need

Paris Chambers, at one time acknowledged as one of the world's most famous cornetists, is a victim of chronic hemiplegia in Woodstock, Ill. His plight and circumstances are such that a number of men identified with the piano trade in Illinois recently arranged a benefit concert for him.

E. C. Fantham, manager of C. H. Fantham & Son of Woodstock, Ill., announces: "All subscriptions that Mr. Chambers's friends desire to send will be received by E. E. Richards, of the State Bank of Woodstock and treasurer of the benefit."

Rouen, France, is to have a national and international musical tournament next August.

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## HAROLD BAUER'S TOURS MANY AND SUCCESSFUL

Pianist Heard This Season in England, Scandinavia, France, Spain, Switzerland and Holland

PARIS, Jan. 25.—Harold Bauer, who has been having unprecedented success in recitals throughout Europe, gave the correspondent of *MUSICAL AMERICA* this week a résumé of his season.

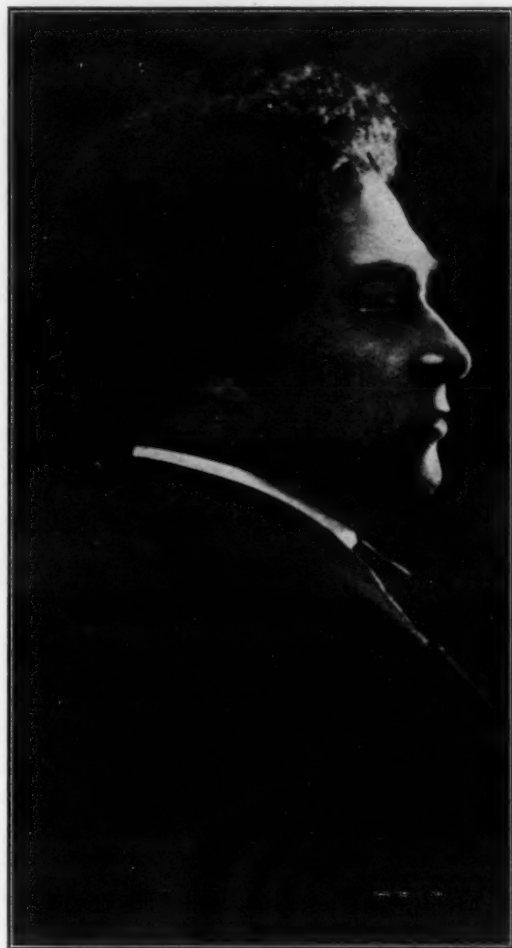
"I began my season this year," said Harold Bauer, "with two concerts at the Casino at St. Sebastian, followed by a series of several joint recitals in England with the 'cellist, Pablo Casals, and the violinist, Jacques Thibaud. I then made a tour of Scandinavia, playing as soloist in the principal cities of Norway, Sweden and Denmark."

"I filled many engagements in November and December last in France, playing in Paris with the Concerts Lamoureux and the Société Philharmonique; two recitals at the Salle des Agriculteurs; with the Grands Concerts at Lyons, with the 'Concerts Populaires' at Lille and with many other musical organizations throughout France. My English tour was equally successful. After my concert with the Philharmonic Society of London I had the rare honor of being accorded the famous Beethoven gold medal. I gave other recitals in London and throughout England, notably with the Philharmonic Society of Liverpool."

"My tours through Switzerland and Spain comprised the following towns: Basle, Zurich, Geneva, Lucerne, Montreux, Madrid, Lugo, Leon, La Coruña, Santiago, etc., and I have been engaged to return there at a date yet undetermined, either in the Spring or in October."

"On February 18 I shall give another recital in Paris and I have been engaged for two consecutive concerts with the Société des Concerts du Conservatoire of Paris. In

February I shall also begin an extensive tour through Holland, comprising all the principal cities, such as The Hague, Am-



A New Portrait of Harold Bauer, the Famous Pianist, Who Has Been Having Unprecedented Success in His European Recitals

sterdam, Rotterdam, Utrecht, Arnhem, Nymègue, Groningue, etc. Other projects for concert tours are being negotiated for." D. L. B.

Katharine Goodson will shortly leave London for a protracted tour of Germany and Scandinavia.

Irene Scharrer, the young English pianist, has postponed her American tour till next Fall.



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### SOME PRESS COMMENTS

In the Court Theatre yesterday Wagner's Lohengrin was given—Rudolf Berger of the Berlin Royal Opera House, who recently won great applause and recognition as Walther Stolzing, was heard in the role of the Knight of the Swans. His Lohengrin is also a masterpiece of art. The warmth, smoothness and brilliancy of his voice, which in the higher registers develops a genuine manly tone of great volume, occasioned once again thrills of delight. In the balcony scene especially, and in the scenes of the last act, the Knight's tales and the leave-taking from Elsa, did Mr. Berger score a great success.—*Badische Press*, Jan. 2, 1913. *Karlsruhe*.

The Berlin Royal Opera Singer, Rudolf Berger, whose interpretation of Walther Stolzing in the Meistersinger afforded us recently such genuine pleasure, sang the role of Lohengrin here in the Royal Theatre. His performance suggested the true artist and caused endless delight. The guest of the evening—Berger—possesses a voice of great tonal beauty, brilliancy and warmth. His enunciation is clear, his acting sympathetic and intelligent.—*Karlsruhe Zeitung*, Jan. 3, 1913.

"The Berlin Royal Opera Singer, Rudolf Berger, sang yesterday in the 'Meistersinger.' His voice rang out full and rich—his 'Stolzing' positively glowed with the warmth of youth. \* \* \*"—*Badische Landeszeitung*, Nov. 1, 1912.

"\* \* \* His was no feeble, languishing 'Lohengrin,' but rather a sturdy, manly form, such as one always associates with the Son of Percival. A commanding voice, equally trained in all registers. \* \* \* The evening marked a triumph for the singer. \* \* \*"—*Badischer Beobachter*, Jan. 3, 1913.

## FEDERATED MUSIC CLUBS AT HEIGHT OF SEASON

THE National Federation of Musical Clubs has representing it in the Rubinstein Club of St. Louis the oldest musical club in the city, having been in existence twenty-six years. The club membership is large and includes many professionals, a number of whom are composers. A delightful program was given on January 22 at Henneman Hall, in which the performers were Ernest C. Krohn, Jr., Marian Bergman, Mrs. William T. Jones, Mrs. Frank Habig, Bessie Blaney, Mrs. Ann Robbins, Mrs. Byron F. Babbitt and Mrs. Ottmar Moll.

The "Litta Society" of Pekin, Ill., organized in 1892, is a member of the Sixteenth District of the Illinois Federation of Women's Clubs, and also of the National Musical Association. Regular meetings are held the third Monday evening of each month in the Auditorium of the Tazewell Club. The program for the year includes the following subjects: "German Composers," "Sacred Music," "Nature Music," "Music of yesteryear," a program devoted to the works of MacDowell and Nevin, also one Schubert and Chopin, and a very unusual and original program of "The Musical Cycle of Life." This comprises music of Infancy, Childhood, Youth, Romantic Period, Middle Age, Infirmary and Dissolution.

"The Philomel," a musical club of Warren, Pa., was entertained at the home of Mrs. Charles D. Crandall, on Wednesday, January 22, by Mrs. John Galbraith Smith, soprano, and Mrs. John Geracimos, pianist.

The "Apollo Music Club," of Clarksville, Ark., meets every three weeks and has a membership of twenty-five. For the last three years the club has been studying operas and the same program is continued this season. The club has been organized for six years and belongs to both the National and State Federations. One of its very laudable enterprises is the musical education of a young girl in the college at Clarksville, the members' dues going towards the payment of her tuition. The club also has been active in advancing the cause of music generally, by arranging for artists' recitals. One of these recitals was given recently by a singer, Raymond May, who was formerly of Clarksville, now a soloist in a large Catholic church.

The "MacDowell Club" of Milwaukee, Wis., gave a very interesting program on January 21st, devoted to "Public School Music." The program was preceded by a paper on "Public School Music" by Helen Poole, director of music in the public schools. The Student Section of the Club gave a very interesting program of Russian and Norwegian music.

The "St. Cecilia Musical Club," of Aurora, Ill., has a fine institution in its

"Hospital Committee." This committee is for the purpose of keeping in first class condition and supplying with all necessities the St. Cecilia Musical Club room at the Aurora Hospital. This room was furnished entirely by the St. Cecilians and has been maintained for seven or eight years, and kept supplied and replenished with linen, bedding, etc.,—a truly philanthropic and original idea for work in a musical club. The most recent meeting of the St. Cecilia was given at the home of Mrs. F. M. Zimmerman with an excellent program of Russian Music.

The 129th concert of the "Amateur Musical Club" of Chicago was an artist's recital given by Maggie Teyte with Mrs. Lapham as accompanist. This occasion was an unqualified success, not the least part of which was due to the excellent work of Mrs. Lapham, a former president of the club, who stopped in Chicago on her way from San Francisco to her home in New York, for this occasion. Later a concert was arranged by Mrs. Clifford Williams and Josephine Large with Bruno Steindel, cellist, assisting soloist. Also in the program were Doris E. Carter, Anna C. Braun, Eleanor Scheib and Mrs. Orville W. Thompson. The club had on this occasion as guest Mrs. Philip Bradley, a former secretary.

The Aeolian Club of Central City, Ky., is following the first year plan of study prepared by Mrs. Wardwell. The club members seem to be showing unusual interest in the work and the meetings are well attended.

On Saturday, January 18, the "Saturday Music Circle" of New Orleans, gave a program of "Old Masters," with Mrs. F. W. Bott, vocal director; Miss C. Mayer, instrumental director, and James Black, accompanist.

The "Matinee Musicale" of Philadelphia, sends a very comprehensive club calendar for 1912-13, showing a praiseworthy activity on the part of officers and members. Some of the programs to be given during the Winter are as follows: "Autumn Music," "English Opera," "Russian Music," "Folk Songs," "Christmas Carols," "French Opera," "German Opera," "Italian Opera," "Spring Music" and "Bird Music." These programs are varied by two "Miscellaneous Programs," a "Volunteer Program" and the "Choral Concert." An "Invitation Concert" in aid of the Chapin Memorial Home for the Aged Blind was given by the Philanthropic Committee, under the auspices of the Auxiliary Committee of Ladies on January 22. Among the performers were Isabel Duncan Ferris, pianist; Edna Harwood Bougher, soprano; Viola M. Hoffner, violinist; Mary F. Mustin, soprano; Oscar H. Bilgram, pianist; Florence A. Stecher, mezzo soprano. E. W. RULON, Press Secretary.

## GOOD AND BAD CHURCH MUSIC ILLUSTRATED

A Unique Concert by Charles N. Boyd and the Cecilia Choir of Pittsburgh—Song and Piano Recitals

PITTSBURGH, Feb. 10.—Charles N. Boyd, director of the Cecilia Choir, gave a novel concert last week at the Western Theological Seminary, when he demonstrated what is desirable and undesirable in church music, using anthems to convey his thoughts. His choir of sixteen voices first sang the anthems, Mr. Boyd following with his illustrations. He said at the start that the selections had been made from the average run of anthems, and explained how sensible church music should be adapted to the words with an avoidance of trivial and secular rhythms. He called attention to the deadly uniformity of type caused by imitation of English composers.

The quartet in church work, particularly in the United States, had been evolved, asserted Mr. Boyd, to enable quartet and soloists to appear advantageously. The choir first sang a Te Deum by a New York composer. Then the Te Deum of Stainer, organist at St. Paul's Cathedral, London, was given and commented upon with praise.

To a "Praise Ye," which, it was asserted, was an adaptation from Verdi's "Attila," its accompaniment being of the opera and the words a makeshift. Chadwick's "O, Holy Child of Bethlehem," was given as a foil. The test of quartets was made by first having Schaeffer's "I Would Not Live Always" sung and, as opposed to it, for superiority, Baldwin's "Tarry with Me, Oh My Savior."

Those comprising the Cecilia Choir are

all well known local singers. The sopranos are Elsie Breese, Blanche Hillard, Lillian Mortand, Mrs. Edith Taylor Thompson; contraltos, Mrs. Norah G. Green, Hattie C. Merker, Winifred Reahard, Flora Steiner; tenors, Maxwell Cornelius, B. F. Kalchthaler, Jr., W. Kottman, Charles S. Suiter; basses, F. R. Coe, Ross H. Gauger, Ralph K. Merker, R. E. Thurston.

A song recital was given at Carnegie Hall last week by Ann Swan O'Brien, soprano, who was heard in *lieder* by Beethoven and modern songs. The program was a sort of "Century of Song." Miss O'Brien's interpretations made a deep impression. Her voice is clear, her range good and her manner pleasing. She has a happy faculty of revealing the true spirit of the works she sings.

Philip Loring Spooner, tenor, appeared in recital last week at the second of Dallmeyer Russell's piano recitals at Carnegie Institute Lecture Hall. He possesses a voice of excellent quality. Charles Wakefield Cadman was present and Mr. Spooner sang his "At Dawning." Mr. Russell triumphed in the rendition of Liszt's Sonata in B Minor. E. C. S.

### New England Tour for "Dolls' Opera"

The Misses Mixer, of Philadelphia, who gave a successful performance of their miniature dolls' opera and play of "Cinderella" at the Hotel Plaza, New York, on January 31, left New York the early part of February for a tour of the New England States. They will produce their novelty at the Hotel Allyn, Hartford, Conn., on February 25, at the Hotel Kimball, Springfield, Mass., on February 28, and at the Copley-Plaza, Boston, the latter part of March. They will also make appearances in New Haven, Providence, Worcester and other important New England cities.

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New York, February 15, 1913

### CRITICS CRITICISED.

Colonel Henry W. Savage, known in musical and dramatic circles, and to the general public, as one of our leading and most enterprising producers of plays, musical comedies and opera, recently delivered himself, in an address before the National Press Club of Washington, of a number of serious charges against the dramatic critics of New York.

As Colonel Savage included critics who review musical productions, and as similar charges are being made all the time against some of the gentlemen who review musical events, it may be well to discuss the matter, more especially, as Mr. Arthur Farwell, favorably known as a composer and a critic himself, has, in this issue of MUSICAL AMERICA made serious reflections on one of the oldest of our music critics.

The main points made by Colonel Savage were, that among the critics, there are some who have no sympathy with the producers of dramas, musical comedies and opera, and do not consider themselves as part of the audience which attends, but regard a first performance as an opportunity to exploit their personal views, sometimes their personal animus, and pretty nearly always endeavor to make the occasion provide them with material for smart writing, which at times descends to scurrility.

Colonel Savage insisted that all criticism should be constructive; that, in view of the fact that managers spend fifty millions annually in productions designed to entertain the public, they are entitled to at least fair consideration.

There never can be unanimity with regard to this question, for the simple reason that managers, members of their companies, and all connected with them, on the one hand, newspaper publishers, editors and critics on the other hand, necessarily view it from entirely different standpoints; while finally, there is the public, that views such matters from its own standpoint.

The manager and those associated with him are in the position of business men who have made an investment and want a return for that investment. With rare exceptions, therefore, they regard any review which is not favorable, as detrimental to their business interests, and are naturally opposed to it, are sceptical of its good faith, and apt to impugn the ability and conscientiousness of the writer who writes, of the editor who prints and of the publisher who circulates it.

Some managers, on the ground that they have contributed heavily to the support of the press by their advertising, go so far as to insist that their productions should be uniformly praised.

Then we have the standpoint of those engaged in the newspaper work. The publishers are anxious to please their advertisers, naturally. At the same time, they must pay deference to what will attract readers.

The editors do not regard the business proposition, but do regard the newspaper proposition, in the sense that they are desirous of maintaining the reputation of their papers, by printing matter which will appeal to their readers, and so give them a circulation that commands advertising.

Finally, there are the poor critics, who are more or less between the devil and the deep sea all the time. In the first place, their work is unnatural. Owing to the multiplicity of productions, they are called upon, virtually, to do double duty all the time, and are required to rush out after a performance, and within the space of an hour or two, grind out copy—a most unsatisfactory procedure, as it leaves no proper time for reflection, which must precede sound judgment.

Think of the number of new plays, musical comedies, operas, etc., and the number of débuts, of appearances in the concert and other fields that they have to witness and review! Even those who are more or less "in the swim" become aghast at the titanic job that is put up to the critics.

Finally, we have critics who have won reputation, and deservedly, by their ability and their conscientiousness, in whose minds there are established certain definite standards. These men write with ability and sincerity. They believe they are fulfilling not only a duty to their papers, but a public duty, in upholding certain ethical considerations.

With them, neither the question of the box office nor of the advertising counter means anything.

Finally, there is the public, the great majority of whom, with tastes varying all the way from the vulgar leg-show to the highest form of classic drama and opera, expect, in the morning papers, to read all about the performances that have taken place the night before, to guide them in selecting such of them as they wish to patronize.

We have here, therefore, not alone a number of conflicting business interests, but so many different views, ideas and standards, so many different conditions of responsibility, that it is practically impossible to formulate any rule of conduct which would be equally agreeable to all concerned, whether behind or before the footlights.

If much criticism is flimsy and ill considered, the fault is largely with the public itself, which demands to read all about the various new plays and musical performances the next morning.

In leading European cities a very different rule prevails. There, in the case of an important production, musical or dramatic, the critic goes several times to see and to hear, and then, at his leisure, writes a careful, thorough, well reasoned out article, and in that way does justice to the effort which has been made, under conditions which are fair to himself, as well as to those concerned in the production.

Here let us say that experience has shown that critics cannot boom a poor play or poor musical performance to success, just as little as they can, in the end, damn a good play or a good musical performance.

Even Colonel Savage, in the instance he gives, of the injustice of critics to his production of "Everywoman," a morality play, whose author died the very night before it was brought out, shows this to be the truth, for while he assails the critics who wrote about this memorable production with flippancy or sarcasm, or went so far as to deluge it with abuse, yet the play was one of the most successful of several seasons, and brought in heavy returns on the investment.

However, there are some points on which all those interested can be agreed, and some of these points are touched upon by Mr. Arthur Farwell's letter in this issue of MUSICAL AMERICA, as they were discussed in Mr. Ossip Gabrilowitsch's recent open letter to the critic of the New York Tribune.

Fair-minded persons will agree that no critic is justified in adverse criticism, whatever his experience or admitted ability, who can justly be charged with bad faith or with being prompted either by personal animosity or interested motives.

With regard to the musical critic of the New York Tribune, such charges have been made for some time past. At the same time, the situation favors more of the ridiculous than anything else. This gentleman has come to take himself altogether too seriously. The world smiles at his antagonism to the productions of American composers; at his defamation of Gustav Mahler, the great conductor, which was continued even when Mahler was barely cold in his coffin; at his sending

ing typewritten, abusive letters to any members of the press or of the profession who may disagree with his views, or whose interests conflict with his own.

This critic reminds one of a story told of the Shah of Persia. On one occasion one of the courtiers sneezed in the Shah's presence. The Shah considered this an insult to his dignity, and promptly ordered the courtier to be decapitated, at sunrise, the following morning.

The courtier, having a personal acquaintance with the executioner, begged him to use his utmost skill so as to put him out of his misery in the quickest possible time.

At sunrise he laid his head on a block. The executioner made a flourish and wiped his sword.

"Finish me quickly!" said the courtier. "Why do you keep me here in this misery?"

"Your head is off," said the executioner, "only you do not know it."

And with that he flipped the ashes of his cigarette on to the poor courtier's head, which promptly rolled into the basket!

The musical critic of the Tribune is in precisely the same position. He has long been decapitated, by the sword of public opinion. Unfortunately, he does not realize that he has lost his head; but some day somebody will drop the ashes of a cigarette on that head—which will then roll into the basket.

But even with this sacrifice to justice, the ages-old controversy between critics and the criticised will still remain unsettled!

*John C. Freund*

## PERSONALITIES



Florence Austin and George Owens at Hot Springs Park, Hot Springs, Ark.

Florence Austin, the American violinist, chose her Winter tour wisely, for she has been appearing in the South and Southwest during January and February and will later go to Texas for a series of recitals. Her last week of concerts was spent in Arkansas and Missouri. One of these recitals was at Hot Springs, Ark., in the Pavilion of the Park Hotel. During the tour Miss Austin has been accompanied by her sister and has played to enthusiastic audiences every night. Violinists will be interested in knowing that her instrument is a genuine Gagliano.

**Lehar**—Franz Lehar, the light opera composer, has been invited by the Shuberts to come to America for the purpose of writing an opera on an American subject.

**Garden**—When Mary Garden marries it won't be to a fellow artist. Not if it were to be the last act of my life, she said recently. She "detests the personal mentality of the professional male singer."

**Possart**—When Cornelia Rider-Possart, the pianist, landed in America to begin her concert tour furs valued at \$3,500, sent to her from her former home in Dubuque, disappeared while in the care of the express company. An extensive search by detectives and the Police Department of New York finally led to their recovery.

**Gruppe**—Paulo Gruppe, the young Dutch 'cellist, now making an American tour, was the recipient after his New York recital last month of a huge cake sent him by Mr. Mackay, of the National Biscuit Co. The cake was beautifully ornamented with a 'cello and the artist's name in gold letters and the following inscription: "The Opinion of the Musical Critics of the Baking World—'You Take the Cake.'"

**Goodson**—Katharine Goodson, the distinguished English pianist, gave a most successful recital at Bechstein Hall on Thursday afternoon, January 23, this being her only London recital of the season. She leaves England on February 12, opening her Continental tour in Frankfurt on February 14, appearing thereafter in Munich, Berlin, Hamburg, Dresden, Stockholm, Christiana, closing in Helsingfors on March 29.





Dear MUSICAL AMERICA:

One will have to go back many years in the history of the Metropolitan, to the time when, at a concert, under the management of Henry E. Abbey, Etelka Gerster, one of the greatest *prima donnas* the world ever knew, went to pieces before a packed house, and in such an awful way, that strong men showed emotion, in order to find a duplicate of the catastrophe which happened in "Tristan and Isolde" to the new tenor, Jacques Urlus, last Saturday afternoon.

The breakdown of Herman Weil, the other night, in "Die Meistersinger," was a comparatively small affair. He sang through the greater part of the opera with credit, and it was only towards the last that his voice gave out.

The opera house was crowded to the doors, not only because of the popularity of "Tristan and Isolde" and of Galski who sang *Isolde*, but because of the curiosity to hear the new tenor, Jacques Urlus, who comes to us with a Bayreuth reputation.

*Tristan*, you know, in the first act, has not much to do, till the close. In the opening phrases the new German tenor began to excite the most pleasurable anticipation. He displayed a voice that did not wobble all over the stage, as is the case with some of the German singers. It seemed of unquestioned fine, musical quality.

All of a sudden, you could not hear it. People looked at one another. At the close of the act men rushed out, some over to Browne's Chop House, where the dispenser to the thirsty critics and *cognoscenti*, who is an habitue and had been at the performance himself, had just blown in, all out of breath. What was up? What was the matter with Urlus?

Returning to the Metropolitan I found Hertz, the bearded conductor, leaning against the entrance.

What did he know?

He knew nix!

Behind the scenes there was a most anxious consultation. It was problematical whether the opera could be continued. It was found that the tenor had virtually lost his voice, partly due to a cold and partly due to nervousness about his first appearance. Doctors, always on hand, sprayed his throat and put ice on his head.

Director Gatti-Casazza listened with Toscanini, who "conducted" the consultation, while William Guard, the press agent, plumed himself by pulling down his white waistcoat and raising his shoulders before going before the curtain to make the customary announcement, in which "the indulgence of the audience" is asked.

Urlus finished the opera, but mostly in pantomime.

Now, there is a question which has been raised in this matter by some of the readers of MUSICAL AMERICA—as to whether the management is entitled to continue an opera, to hear which the public had paid \$10,000 or \$12,000, where the performance is a fiasco? It is a nice point.

One thing is certain. Galski never sang better in all her life than she did Saturday afternoon, and if the day was memorable for the collapse of Jacques Urlus, it was also made memorable by the heroism of Johanna Galski, who made a magnificent, heroic effort to save the day.

\*\*\*

Riccardo Martin came suddenly into his own the other evening, when, owing to the "indisposition" of Signor Caruso, he sang *Enzo* in "La Gioconda," and proved, once more, that whenever he has an opportunity he can fully justify his right to rank as one of the leading operatic singers of our time

and that there is such a thing as a great American operatic tenor.

It is no easy task to replace, at a moment's notice, an artist of Signor Caruso's standing and do so effectively. Not only was Mr. Martin's performance necessarily compared with that of his distinguished *confrère*, but he had to contend against a certain feeling of disappointment on the part of a large part of the audience—especially of those who came particularly to hear Signor Caruso in this rôle, and also of those who can never be made to understand that it is possible for an American singer to make good, if he has a fair opportunity.

Naturally among the Italian element, which is largely represented on such an occasion by the standees, there was considerable expression of dissatisfaction with the change, but even these were forced before the performance was over, to admit that Mr. Martin had astonished them.

Only those who have been on the stage realize what an important factor in an artist's or actress's success is the psychological attitude of an audience. It is easier to overcome indifference, easier to win an audience that is strange to you—but to win an audience, which, when you come before it, is predisposed to an adverse attitude, or is inclined to seize upon the least shortcoming as an opportunity to vent its disapproval—that is an heroic job, so it is greatly to Mr. Martin's credit that he came out of the ordeal as triumphantly as he did.

The incident is the more notable, for the reason that Mr. Martin has had very little opportunity this season, except in the Puccini operas, to show his abilities. One reason is that Signor Caruso has been singing a great deal. In fact, has been singing so much since the opening of the season, that it may probably have contributed largely to his temporary retirement.

\*\*\*

Colonel Henry W. Savage, popular as a manager and impresario of distinguished standing, as you no doubt know, recently delivered himself before a press association in Washington of a somewhat savage attack upon certain of the critics, who, he claimed, did not attend the first night performances in the right spirit, had no sympathy whatever with the efforts of a manager and producer, were inclined to flippancy and faultfinding when their work should be constructive, and so, not only failed in doing their duty, as he believed, but mistook their calling.

I refer to the Colonel's charges only for the purpose of calling your attention to the fact that in the course of the discussion he took occasion to approve of the method adopted by the New York Herald, which was, he said, to give the story of the piece, an analysis of its good points as well as of its defects, to comment on the cast, and give a statement as to how the performance was received by the audience. Thus the public had an opportunity to judge whether it wished to see such a play, while the manager had a text from which he could guide his company.

It is not generally known that James Gordon Bennett, the owner of the Herald, years ago met a condition, which unfortunately existed at the time, by abolishing the positions of musical and dramatic critics on his paper, and having the various performances reviewed by reporters, from the standpoint which Colonel Savage has explained.

While this undoubtedly gives satisfaction to the management, and undeniably would please many people, still it cannot meet the issue wholly, for the reason that such reviews would scarcely guide either composer or playwright, either singer or player, as to the value of their work, from a critical standpoint.

One of the most able and fair replies to Colonel Savage's attack on the critics was made by Burns Mantle, in the New York Evening Mail of February 1.

\*\*\*

Apropos of my story of the week before last, illustrating how "society" regards distinguished artists who, in private homes, play or sing for its entertainment, Bruno Huhn, the well known organist and composer, told me the following:

It seems that some years ago Huhn, Kreisler, the violinist, and Gerardy, the cellist, had been engaged to appear, on Christmas night, before the Clarence Mackeys and their friends at their beautiful home at Roslyn, L. I., where Josef Hofmann, the pianist, was staying as a guest.

"An automobile met Kreisler, Gerardy and myself at the depot at Roslyn and bore us in triumph up to the house," said Huhn. "There we were met by a solemn footman, who looked at us with distinct suspicion, with which was mingled a supercilious smile of disapproval.

"I ought to say that neither Kreisler nor Gerardy, at that time, could speak any English.

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"The footman showed us into the billiard room, where there was a little upright piano. He informed us blandly that the dinner was still on, and that our services would not be required until it was over.

"We rather envied Hofmann the good things he was getting, but concluded that, as he had married a wealthy widow, he was no longer one of us, but had become 'a member of society.'

"To pass the time Kreisler pounded away at the piano, while Gerardy played his 'cello. While we were thus amusing ourselves the footman reappeared and, raising his hands with a deprecatory gesture, exclaimed in horrified tones:

"You musicians have got to stop. The gentlemen will soon be in here, and you will have to retire."

"Gerardy and Kreisler did not understand him, so the footman spoke up a second time:

"See here, you people! You will have to get out of this into another room or into the kitchen, for, as I told you, the gentlemen are coming here to smoke!"

"Gerardy said to me, in French:

"What does that fellow want?"

"I told him that he had said we had to retire to some other room or into the kitchen, where we would not be seen. Gerardy, with his hair tumbling over his eyes, glared at the footman and exclaimed:

"You go to hell!"

"It was the only English he knew.

"Presently Harry Payne Whitney, Clarence Mackey and others came in, and we were soon made comfortable.

"After the concert we found a special train waiting for us, so we came back in grand style to Long Island City, where a ferry had been held to bring us over to New York.

"I have always regretted that I never told Clarence Mackey the story, because he is such a good fellow, so liberal and broad-minded. He would have enjoyed it better than anybody else and so would his very charming wife."

\*\*\*

Hans Kronold, the veteran musician and cellist, who, years ago, won a warm place in the hearts of music-loving New Yorkers, in a recent interview expressed his conviction that the San Francisco Exposition, to be held in 1915 to commemorate the opening of the Panama Canal, offered an ideal opportunity for a special congress of musicians to bring out the best of American music, and so inaugurate an era of encouragement for our composers and artists, especially the performer.

He also thought that such a congress would go far to further the aims of those who desired to bring about opera in English.

Kronold's suggestion is excellent. No doubt it will bear fruit.

[Continued on next page]

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## MEPHISTO'S MUSINGS

[Continued from page 23]

Those who, like myself, can go back half a century can remember the time when if any one suggested that a play by an American author or music by an American composer could be produced with success, or that a picture by an American artist could command the price of the frame, he would have been laughed at.

I can recall when the late A. M. Palmer was manager of the Union Square Theater, that he publicly stated that he would not dare to produce a play by an American author. The public would not accept it. He did, however, finally produce Bartley Campbell's "My Partner," which was followed by other plays by American authors, and with them made more money than he did with the translated productions of even the most eminent foreign playwrights.

At that time no music publisher would have dared to bring out music by an American composer, except Moody & Sankey's Hymns. Later Sousa broke the spell with his marches.

Since then we have seen great changes. American pictures command good prices, American composers are getting a hearing, though American singers are more thought of in Berlin than they are in New York—which is not a conspicuous testimonial either to our patriotism or good judgment; but there is an uplift, to which nothing testifies so much as the remarkable growth and success of your own publication, which is still in its infancy.

As Kronold says, the exposition at San Francisco will be a great opportunity, particularly if it is wisely used, to demonstrate what Americans, in the broad sense, have done in the way of original musical composition of unquestioned value.

Women are making a fight for their rights all along the line, so I was not astonished when I heard that the charming de Cisneros, of the Chicago-Philadelphia Opera Company, who, you know, is a Brooklyn girl, had, unaided, except for the assistance of the Baron, her husband, made a successful attack upon that most antiquated institution, the manager of a fashionable hotel in New York, supported by the head waiter and his staff.

It seems that Mme. de Cisneros, attired in a well-fitting and very charming habit, had been riding with her husband in the park.

When they came out she thought she would like a cup of tea. So she and her husband dismounted and entered the restaurant of the Plaza Hotel. Desiring seats they were informed by the head waiter that they could not be served. When they demanded to know why, the head waiter, later backed by the management, declared that no lady could have a seat in the refreshment room and be served while in her riding habit.

Mme. de Cisneros took the matter up warmly, as did her husband, with the result that they were more or less unamiably put out—though they got even by telling their troubles to the newspaper men, who were only too anxious to give all possible publicity to the *contretemps*.

There is no restaurant or hotel of the highest class in any Continental capital which would not be gladly willing to receive a lady, in the afternoon, who dismounts from her horse, and give her any refreshment she needs, especially if she has an escort. The utter absurdity of the position taken by the management of the Plaza Hotel is demonstrated because it considers it perfectly proper to receive, in the evening, any number of fashionable ladies who arrive with not more clothes than will cover, let me say, twenty-five per cent. of their anatomy, while they refuse to serve a lady who comes in a dress which completely covers her, except her hands, her face and her head.

It was not so long ago that the manager of what is now known as Louis Martin's Restaurant, on Broadway, issued the edict that he would receive no one, after six o'clock, who was not in full evening dress. The result was immediate bankruptcy.

Even in England to-day, in the most exclusive hotels, and in some of the theaters, they are beginning to let down the bars with regard to evening dress, for the reason that there are many ladies and gentlemen who like to go out to dinner or to the theater and, perhaps, lack the time or inclination to dress up for the occasion.

So, while it is always charming to see people well dressed and appropriately dressed, for any mere hotelman to set himself up as an arbiter, not of fashion, but of morals, is an outrage on one's common sense—but perhaps, after all, it is only to laugh!

Following the munificent gift to the New York Philharmonic Society, of the late Joseph Pulitzer, of the New York *World*, comes the \$20,000 legacy of the late A. L. Seligman, the banker, to the Young Men's Symphony Orchestra, which he was instrumental in founding, in which he always took a warm interest and with which he often played the 'cello.

Mr. Seligman was a brother of Isaac N. Seligman, the well-known banker, of the Seligman Brothers, the lawyers, and also of the public-spirited Professor E. R. A. Seligman of Columbia.

He was at one time, I believe, treasurer of the Anglo-California Bank. In no sense a rich man, he loved music and was generous to musicians and especially interested in young people who showed musical talent, whom he delighted to encourage.

Did it ever occur to you that the great patrons and promoters of the best in music are Hebrew men and women? Did it ever occur to you to notice among the patrons of the best class of plays the Hebrew element predominating?

Did it ever occur to you that whenever you read over the list of the people who give to charities, regardless of race or religion, the Hebrew element predominates? Presbyterians and Methodists and Catholics do not give to Hebrew institutions, but Hebrews do contribute to the institutions and charities of Methodists, Baptists, Presbyterians and Catholics.

"Our Mary" Garden, while confessing to a loss of twenty-two pounds, but not to the loss of her heart, has found time, among her various artistic and social duties, to define "love."

"Love," said our dear Mary, "is the creative force of the world. It is the one spark between animalism and humanity. All great deeds in the world have been inspired through love from the beginning of things until now. 'Cherchez la femme' of the French, which, you know, means, 'Seek the woman,' is their way of saying that love is at the bottom of all endeavor."

I will neither confirm nor deny the correctness of the lovely artist's definition, but I will call attention to it as justifying something I said about her some little while ago, when I gave as a reason for her lack of complete success as *Carmen* her innate poetry and idealism, which, while they pre-eminently fit her for such rôles as *Mélisande*, *Thais* and *Le Jongleur*, make it almost impossible for her to descend to the animalism of the Spanish cigarette girl.

One of the tests of an artist's claim to be of the first rank must be the power to depict strongly different characters; in other words, versatility. At the same time, in the wide range of parts which the drama and the operatic stage offer, there is a line below which some cannot descend and above which many cannot rise.

The Catholic bishop of Oregon, when he was East, not long ago, is said to have told a very interesting story, how he introduced a Victor talking-machine to the Indians of his diocese. With imperturbable calm they listened to the voices of the great singers. At the close of the exhibition they were asked which they liked best.

Piece after piece was again played over to them till they reached one of Melba's finest records. Then the whole crowd broke out with enthusiastic cries—that was what they liked best.

They liked the record best because, they said, it reminded them of the whistling of the wind in a storm, of the howling of the distant coyotes in the mountain ranges.

Evidently the Indians do not appreciate coloratura singing!

It has been reserved for Long Island, renowned as the home of oil factories, week-end parties of the rich, oysters, artists, actors and actresses, fishermen, beach combers, bluefish and fireworks, not to forget Manhattan Beach and Luna Park, to come to grief over "the Holy City."

It seems that the good people of Huntington, L. I., have been thrown into two bitterly hostile camps, owing to the criticism made by the Reverend John C. Cragg, rector of the St. John's Episcopal Church, over the chanting of "The Holy City" by Miss Gladys Dean.

The Reverend Mr. Cragg was so worked up that he wrote the lady to the effect that she had pronounced the word "G-ger-see-lum." The syllable "sa" should be pronounced as if it were "ser" or "sar." So wrote Rev. Mr. Cragg, who concluded his letter by saying that it apparently had made the song an object of ridicule to many, which was truly unfortunate with anything that should have "an atmosphere of reverence."

Now I would suggest that if the "sah" in Jerusalem is pronounced as the reverend gentleman would wish it, "sar" or "ser," he was offending against the English language just as much as he claimed Miss Gladys Dean was.

That reminds me of a Chicago justice, a noted wit, now dead, who, when a certain unfortunate woman was brought before him, who was dumb, and who wrote on a piece of paper her denial of the charge of disorderly conduct, which she spelled "desauddy condukt," let her go free on the charge but fined her Two Dollars for "an unprovoked assault on the English language!" Then he paid the fine himself.

The celebration of the marriage of the distinguished conductor, Weingartner, at the new Hotel McAlpin (I make no charge for this advertisement) resulted from the ever present, effervescent hospitality of that most talented musician and good fellow, Naham Franko, and has sent a joyous thrill through the ranks of all "affinities."

Permit me to extend my own congratulations, and to say:

The New York *Sun* is doing fine service in showing up the fakirs who ruin voices, and in exposing those who advertise as "teachers" and not only make the most ridiculous and false claims as to their capacity and experience, but hold out all kinds of false hopes to their dupes, as to the positions they can secure for them and the money they can gain thereby.

You very properly exposed some of these fakirs not long ago.

Surely it is high time that a law was passed, making it as necessary for a teacher of music or singing to have a diploma, as it is necessary for a doctor, dentist, lawyer, or, indeed, for any professional to have a certificate which testifies, to, at least, a reasonable amount of competency.

To despoil young men and young women of their money is to rob them of what, after all, can be made good, but to ruin their voices by maltreatment is a very different and far more serious affair, for that may ruin what otherwise might have been a promising and prosperous career.

So Victor Herbert is fifty-four!—an event, which was duly celebrated at his home on One Hundred and Eighth street, when politicians, opera singers (including Caruso), bankers, billiard players, amateur card trick experts, librettists, lawyers, not to speak of a number of stray musicians, made the event delightfully memorable.

Herbert, you know, is really an Irishman, but he studied long enough in Stuttgart, in Germany, to become pretty well imbued with German music and ideals, though I suppose there is not a better or a more

whole-hearted representative of American life and institutions than the genial descendant of one of Ireland's most delightful writers and humorists, Samuel Lover.

To all of his accomplishments as composer of successful light operas Herbert adds that of being unequalled as a conductor and solo 'cellist.

To me, however, his main claim to fame and consideration rests upon what he has done to elevate the general standard of the lighter musical pieces that are produced.

He it was who replaced the inane musical comedy of the past (with its ridiculous chorus girls, who wobbled their heads first to one side, then wobbled them to the other side, stretched out one arm simultaneously and then stretched out the other simultaneously) with tuneful light opera which was real music, had attractive scenery and something like a sane and reasonable plot.

The advance in musical taste and culture which resulted therefrom is to Herbert's credit.

May he live to be a hundred!

Willy Buers, the new German baritone, who appears this week at the Metropolitan as *Hans Sachs*, made his debut at the Brooklyn Academy of Music last Tuesday. He came near coming to grief.

It seems he went over to Brooklyn and made for the Grand Opera House. His naturally wild ideas as to what this country does in the way of music were no doubt strengthened by the fact that he found himself watching a moving-picture show.

Then it dawned on this good Dutchman that possibly he might be in the wrong place, even though it was the "Opera House."

He kept asking everybody, "*Wo sind die Meistersinger?*" Some of the audience at the "movies" suggested that the man be taken care of, on the ground that he was evidently a lunatic. At last a policeman, who understood him, put him in a taxi, as he did not think he should be trusted on foot, and sent him around to the Academy of Music, just in time to get into his clothes and appear, although he was so nervous and excited by his experience that he could barely find his voice.

It might be well for Mr. Gatti-Casazza in future, when he has new singers who come to this country, either to put a placard on them announcing who they are and where they belong or not to let them loose without a guide.

At least so thinks

Your  
MEPHISTO.

## FOURTH CRYDER CONCERT

Mme. Namara-Toye and Scharwenka  
Present Program in Washington

WASHINGTON, D. C., Feb. 10.—The fourth of the Cryder Concert Series took place on February 7 at the Columbia Theater with Xaver Scharwenka, pianist, and Mme. Namara-Toye as the artists. Mr. Scharwenka's reputation as a teacher, as well as the fact that many of his pupils are in Washington, attracted a large number of persons interested in piano music. His numbers included "Fantasie" and "Scherzo," Chopin; "Ricordanza," Liszt; "Reminiscences du Bal," Scharwenka; "Moonlight Sonata," Beethoven, and Overture to "William Tell," Rossini-Liszt. He was rewarded with loud applause, especially after he had played his own composition. Mme. Namara-Toye possesses a flexible, charming voice, while her clear enunciation in English, French, German and Italian was a delight. Her several operatic selections displayed dramatic ability, while her songs were charmingly rendered. She won favor especially when, as an encore, she sang "Believe Me of All Those Endearing Young Charms," playing her own accompaniment.

W. H.

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## LHÉVINNE REPEATS NEW YORK SUCCESS

### Previous Impressions of Pianist's Playing Accentuated at His Second Recital

Brahms's F Minor Sonata, op. 5, had its third hearing in a single fortnight when Josef Lhévinne made it the *pièce de résistance* of his second New York recital of the present season at Æolian Hall, on Saturday afternoon of last week. In addition to this his offerings were the Schumann Toccata, a Mozart Sonata in C Major, a Rubinstein group made up of an Etude in E Flat, Nocturne in F Major, op. 109, and Prelude in D Minor, op. 75, and finally Chopin's B Major Nocturne, op. 62, and the Allegro de Concert, op. 46.

Mr. Lhévinne's playing on this occasion reached the high-water mark with regard to what he has done in New York. His superb technic was shown to greatest advantage, his performance had no end of variety and his grasp of the music he chose to present seemed more sure, more carefully balanced than ever before. He made details stand out with telling effect and read his music with authority.

The inspired Brahms Sonata was played with breadth and majestic delivery. Only in the matter of tonal climax could one have desired more than the pianist gave, and yet it may have been his desire to avoid any sense of sensational gallery effect that led him to exercise a certain restraint in the overpowering outbursts of sound in the first and last movements. Few think of the Russian pianist as a Mozart interpreter, but it was made evident in his reading of the old master's beautiful little sonata that he can readily adapt his powers to this music.

Schumann's Toccata, which one does not hear frequently, was played so dazzlingly, with such a command of every nuance that an extra was demanded which Mr. Lhévinne granted, giving the Schumann-Tausig "El Contrabandista," which he won so much success in at his first recital in New York this season. After the Brahms the Rubinstein pieces sounded common-

place, particularly the Etude, though it was perhaps valuable in giving the performer an opportunity to display his superlative digital facility, his arpeggios and kindred technics being of the highest order.

Those who call Chopin sentimental should hear his music after that of Rubinstein, when it is seen to be almost sedate and dignified from the emotional standpoint. In the Nocturne Lhévinne played with grace and much variety of color, but not even in his fine performance was the Allegro de Concert, an empty, bombastic work, interesting.

At the close the pianist was recalled numerous times and added extras, among them a Chopin Nocturne. A. W. K.

### GLADYS GILMORE'S DEBUT

#### Young East Orange Soprano Displays Pleasing Qualities

Many prominent persons in New Jersey's residential section of "the Oranges" must have considerably curtailed their midday meal last Sunday in order to get to New York in time to form the majority of the audience at the Little Theater, where Gladys Gilmore, a young East Orange soprano, gave a three o'clock recital. Miss Gilmore's hearers were evidently on the friendliest sort of terms with each other, as well as with the singer, but she did not need any such amiable attitude, for her singing would have been received favorably by an audience of entire strangers.

With groups of songs in German, French and English, the young soprano, who is a pupil of Byford Ryan, the New York vocal teacher, displayed a pleasing voice, an easy, natural tone production, and an attractive presence. Her resourcefulness was manifested in the Strauss "Ständchen," when the pages of her memoranda of the text became confused and she sought to improvise a few lines as a substitute. Nathan Fryer contributed effective presentations of several piano classics, and Mrs. Lauretta Rabineau acted as the singer's accompanist. K. S. C.

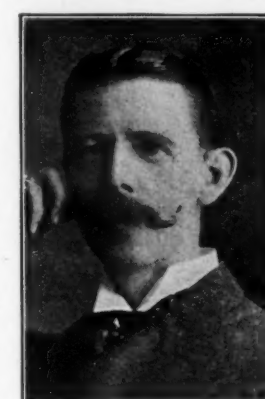
As successor to Rudolph Reuter, who has settled in Chicago, Paul Scholz, of Hamburg, has been appointed first pianoforte teacher at the Imperial Academy in Tokio, Japan.

Max Reger will conduct a music festival in Meiningen on the first three days of April.

## HEINRICH MEYN IN PROGRAM OF SONGS

### German, French and American Compositions Effectively Pre- sented by Baritone

Heinrich Meyn, the baritone, gave a recital in Æolian Hall last Saturday evening. Mr. Meyn has during the past few years built himself up quite a following and his audience was one of very good size.



Heinrich Meyn

That his singing also exerts a very definite appeal was clear through the warmth of the reception accorded him. His program contained German, French and American songs and was so arranged as to give the latter the most conspicuous place. The German numbers included Franz's "Aus meinen grossen Schmerzen," Schumann's "Widmung" and Strauss's "Zueignung," while Hahn's "L'heure Exquise" and "D'une prison" and Bemberg's "Il neige" represented the French portion. The American composers represented were Frank La Forge, Max Spicker, Woodman, Spross, Chadwick, Macfarlane, Sidney Homer, Marshall Kernochan, Clayton Johns and Celeste Heckscher. The late Mr. Spicker was not an American by birth, but was sufficiently identified with music in this country to be regarded as artistically naturalized. But aside from any question of nationality, his songs, "Es muss ein Wunderbares sein," "Geheimnis," "Liebes Glück" and "O Schneller mein Rose," were interesting and well worth hearing, even if not startling by reason of any originality.

Mr. Meyn was in excellent vocal shape. He is a serious, painstaking artist of high ideals, as his work shows. Except for a few momentary deviations from the pitch he sang with most commendable effect.

His interpretations were marked by discrimination, intelligence and taste in each of the different styles of song with which he was called upon to cope. His accompaniments were played in a flawless manner by Coenraad V. Bos, of whose presence all singers seem now eager to take the best advantage. H. F. P.

### A POPULAR ACCOMPANIST

#### Maurice Lafarge Much in Demand as an Assisting Artist

The progress made by Maurice Lafarge, who was the accompanist for the Melba tours, and the Opéra Comique, in Paris in his first year in America, is little short of remarkable. He has played the accompaniments at all of the recitals this season of Edmond Clément, the eminent French tenor, and has become known as "the Clément accompanist." He has also assisted Mme. Blanche Arral and Emma Loeffler in their New York recitals. He assisted Mme. Lucrezia Bori and Edmond Clément at the "Chansons en Crinoline" which was given at the Hotel Plaza, New York, on Thursday morning, February 6.

Mr. Lafarge also played the accompaniments at the recent Teyte-Clément joint recital at Æolian Hall and will also assist at a like recital, at the same place, on Friday afternoon, February 14, and in the evening at West Point, N. Y.

He was heard at a concert given at Poughkeepsie, N. Y., on January 31, and was roundly applauded both for his artistic accompanying and solo work. Mr. Lafarge's services as a teacher of French repertoire are rapidly growing in demand, which is proven by the ever increasing class of professional pupils that he is coaching.

### Paul E. Humez in Boston Recital

BOSTON, Feb. 8.—Paul E. Humez, pianist, a pupil of Harris S. Shaw, gave a recital last evening, assisted by Eric Hayne, violinist of the Boston Symphony Orchestra, and Herbert W. Smith, baritone. This was Mr. Humez's first appearance in public. He achieved success in the handling of his numbers and reflected the good training received from Mr. Shaw, whose work as an organist and accompanist is so well known. Mr. Humez responded with encores. Mr. Hayne played with a good tone and Mr. Smith was heard to good advantage.



## KATHARINE

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### Recent Press Notices of London Recital, Jan. 23rd, 1913

**STANDARD, Jan. 24, 1913.**—Few pianists have lifted the standard of British executive art higher or carried it further afield than has Miss Katharine Goodson, who gave her only recital of the season at Bechstein Hall yesterday afternoon. The programme gave every opportunity for a display of the pianist's high executive and musical qualities. The recital opened with quite a masterful account of Brahms's Sonata in F minor. Miss Goodson is nothing if not individual in both her thought and expression of a familiar work, and this distinctiveness of ideas, coupled with her all-commanding technique, gives renewed interest to all she undertakes.

**DAILY TELEGRAPH, Jan. 24, 1913.**—Besides this (Brahms's Sonata), Grieg's curiously neglected Ballade, a long group of Chopin pieces, as well as pieces by Arthur Hinton, A. W. Kramer, and others, were played, and played in a fashion that really leaves little loophole for criticism. Miss Goodson is truly a beautiful player. The dignity of her style is equalled by its virility and breadth, the tone is lovely in quality and volume, and the technique is irreproachable.

**THE TIMES, Jan. 24, 1913.**—The chief work of her programme was Brahms's Sonata in F minor; it is of the things in which Miss Goodson can best display her powers of interpretation, and it was once more played by her with virile power and imaginative insight. It is worth recording that the Intermezzo between the Scherzo and the Finale, which is often passed over half apologetically by players, was given with full appreciation of its significance and poetry. The rest of the programme was made up of some bravura examples by Leschetizky and Liszt, a charming Romance and Burlesque by Arthur Hinton, and a group by Chopin. Three of the Etudes and the Polonaise in A Flat were given with finish and fine conviction.

**SUNDAY TIMES, Jan. 20, 1913.**—She was in great form and in her interpretation of the Sonata delighted her audience by her brilliant execution and imaginative insight, especially happy being her response to the tender feeling of the Andante. Grieg's rarely heard Ballade in G minor was also played with great vitality of style and varied command of tone, while some Chopin examples and three bright little pieces by Arthur Hinton were other constituents of an interesting programme.

**DAILY MAIL, Jan. 24, 1913.**—Miss Katharine Goodson has been long away, but with the first bars of Brahms's F minor Sonata, played with her fine energy and generous abandonment, she immediately established intimacy with Londoners again at Bechstein Hall yesterday. The whole sonata lived under her fingers. The slow movement with soft, dreamy tone, and the scherzo had fine rhythmical impulse. Grieg's G minor Ballade was the other large work on the programme.

**GLOBE, Jan. 24, 1913.**—The third exponent of this work (Brahms's Sonata) was Miss Katharine Goodson, who made a welcome reappearance, after a protracted absence abroad. Her version was one which hugely delighted her audience. The first movement was given with brilliant assurance, crisp energy, and authoritative decision. Her reading of the second movement was both tender in sentiment and admirably clear in definition. The caressing pianissimo tone often she was playing. In the remainder of the work Miss Goodson showed great vitality and a generously warm appreciation of the music.

**DAILY EXPRESS, Jan. 24, 1913.**—Prior to a tour in Germany and Scandinavia, Miss Katharine Goodson gave a recital yesterday afternoon. Miss Goodson's remarkable technical powers and intellectual independence were conspicuously shown in Brahms's Sonata in F minor, and pieces by Grieg, Chopin, Arthur Hinton, Kramer, Leschetizky and Liszt were played in that masterly manner that has earned this native executive artist such distinction the world over. There was a large audience and enthusiasm ran high.

**REFEREE, Jan. 26, 1913.**—Miss Katharine Goodson is one of the most distinctive pianists of today, and the individuality of her playing and the brilliancy of her technique were very prominent at her recital on Thursday. Her reading of Brahms's Sonata in F minor was quite masculine in manner and expression. The Andante was beautifully played and the rendering of the Scherzo was most fascinating. A notable change of style was adopted for Grieg's Ballade in G minor, the romantic spirit of which was most happily caught.



## FROM MUSICAL AMERICA READERS

## A Plea for the Integrity of Musical Criticism

NEW YORK, Feb. 3, 1913.

To the Editor of MUSICAL AMERICA:

I hold it a duty, in the cause of our American musical progress and enlightenment, to let no more time pass without calling public attention to the attitude of mind and methods of operation of one of our foremost musical critics holding a position upon a leading New York daily newspaper. When personal vindictiveness, vowed and fixed antagonism, covert attack and a closing of the mind to certain spheres of ideas take precedence over the desire for straightforward dealing and honest progress, as in the case of this critic, whose place it should be to uphold the integrity of musical criticism in America, it is time to call a halt to such a perversion of authority and power and to strike for the right.

In support of my position I submit the following facts of one incident, as indicative of this critic's general method of dealing, similar instances in the case of other persons being known to myself.

In the Spring of 1910 I wrote in the *Bulletin* of the Symphony Society of New York an account of an interview between Antonin Dvorak and Alice Fletcher, in which Miss Fletcher startled the composer by saying to him that the English horn melody in the slow movement of the "New World" Symphony seemed to her to have the "Rhythm of Iowa in it." Dr. Dvorak turned to her suddenly and said, "I wrote that in Iowa."

H. E. Krehbiel, of the New York *Tribune* in that paper of the date of April 17, 1910, challenged the truth of this statement, correctly attributed by me to Dr. Dvorak, on the ground that the composer had told him that he composed the symphony in New York. This was mere quibbling, as Dr. Dvorak, after the manner of composers, may have jotted down his thematic material in many places and still have "composed the symphony in New York." Moreover, Mr. Krehbiel had written to Miss Fletcher and received a letter giving him the incident at first hand.

The truth was that Mr. Krehbiel had happened to miss an interesting news item pertaining to Dvorak and his symphony, on which the critic of the *Tribune* considers himself an absolute authority. His state of mind toward myself at the time (a matter important only as it bears upon the broad subject of American musical criticism) was revealed in his prefatory remarks in the issue of the *Tribune* mentioned above, in which he wrote, "Mr. Farwell has plenary inspiration on the subject of American music, which he finds only in songs and dances of the North American Indians." Against this untrue and unjust statement I wrote to the *Tribune*, protesting, and my letter was printed, together with further comment equally untrue and unjust. Also I received the following letter from Mr. Krehbiel:

No. 152 W. 105th St., New York,  
May 19, 1910.

My dear Mr. Farwell:

Your letter to the *Tribune* has just reached me. It shall be printed, of course. You ought to be old enough to know that when I refer to American Music from an ethnological point of view I refer to it from that point of view and no other. When I shall begin to discuss the compositions of American composers I shall talk in an entirely different vein—for then the matter of Indian music will not assume the attitude that you give it. Meanwhile, so long as I live at least, there shall be a brake on the humbug which you are promoting—very unsuccessfully as I hope and believe.

Very respectfully,

H. E. KREHBIEL.

Of course, you are at liberty to use this letter; but only in connection with your article on Dvorak and my comment.

Unfortunately for Mr. Krehbiel's "hope and belief," my "humbug" is now being promoted by the most powerful music publishing house of America—a recognized work which needs no longer depend upon the very inadequate efforts of one man.

Having told the above story, in accordance with the wishes of Mr. Krehbiel's postscript, I will now give you a bit of more recent history.

In December Katherine Burritt gave a recital of Indian songs, including four by myself, the only Indian songs, by the way, which I ever wrote, three being fresh from the press. I had contributed to her announcement a paragraph calling attention to the fact that such a recital was not to

be listened to as an ethnological record, since these were all songs by modern composers taking the Indian songs as a point of departure, but that the recital must be heard as one would listen to a recital of modern music in general, which often enough derives from one or another sort of folk music.

On receiving this advance notice and tickets Mr. Krehbiel wrote to Miss Burritt as follows:

No. 152 W. 105th St., New York.  
November 20.

My dear Miss Burritt:

I should like to talk over your Indian songs with you if I could spare the time; but at present I am deluged with work and months behindhand with a book which I promised to put in the hands of my publisher on November 1st. Meanwhile it may spare you some possible disappointment so far as getting my views is concerned if I tell you that I have paid considerable attention to Indian music for more than twenty-five years past and that I do not at all sympathize with the fantastic notions of Mr. Farwell printed on your circular. Perhaps you could convert me and I would be glad to have you; but at present I am pretty deeply rooted in the conviction that music as an art has precious little to do with the Indian to whom it is *ritual*. Perhaps we will find time to talk it over some day. Sincerely yours,

H. E. KREHBIEL.

Mr. Krehbiel attended the recital and at the close harangued at length the other critics who had come in late from another concert. Leaving them to reflect his ideas while to avoid the necessity of too publicly putting a "brake on my humbug," he refrained entirely from fulfilling his duty as a critic, making no mention of the recital in his paper.

It is not right, and should not be necessary, that straightforward effort for musical progress in a country of America's ideals should have such a condition to contend with.

Very truly yours,

ARTHUR FARWELL.

## George Hamlin's Arguments in Favor of Opera in English

To the Editor of MUSICAL AMERICA:

I have read with much interest Mr. Meltzer's views on opera in English, also the article by Mr. Gatti-Casazza in the *Century*, to which he refers.

Personally I am strongly in favor of a proportionate share of opera in English as Mr. Meltzer suggests, (1) because it would bring to the general public a better understanding of the standard opera repertoire; (2) it would create a larger appreciative musical public; (3) it would stimulate a demand and cultivate a market for American opera; (4) It would create a greater outlet at home for talented American singers.

One of the greatest objections to foreign opera in English has been the lack of good translations. To make a successful translation one must not only possess a good knowledge of languages, but must be a person of poetic imagination, and above all must have a practical knowledge of singing and phrasing and the appreciation of correct nuance in singing. Therefore I believe the translator should be a singer or should at least collaborate with a singer.

Although a libretto must always suffer in translation, the advantage nevertheless is in favor of opera in the vernacular because the public should be able to follow the story.

At present the public does not follow the story in an opera sung in a foreign tongue. People have been patronizing opera so long without comprehending it that they have become quite accustomed to hearing and seeing with understanding. They are quite indifferent to the language—briefly, they do not care. The setting appeals to the eye—the music to the ear. But what it is all about is as unsolvable to the average opera goer as squaring the circle or finding the fourth dimension.

I once heard "Aida" explained by a frequent operagoer as the story of an Egyptian general who fell in love with a colored girl and after a lot of trouble was buried alive with her.

The result of such a condition is a stunted musical growth in this country. Grand opera has come to mean the unfathomable. When an audience comes to understand it the romance has gone and a spirit almost of resentment is aroused. It is a ridiculous condition, but it is practically so.

After the first performance of "The Cricket on the Hearth" a man said to me:

"Yes, I like it, but how queer it seems to know what they are talking about. It's almost uncanny."

With opera in English, however, one is frequently reminded that because most American singers have such poor enunciation few of the words could be understood. There is an element of truth in this. However, this only means that we should demand better enunciation. Americans have a slovenly habit of speech, a careless, slipshod manner that is characteristic of the people.

Listen to Americans talk on street cars and in public places. It is an awful sound. They don't think—they never listen to their own voices.

This condition naturally affects the singer until it is overcome.

Most students in singing do not know what the word "enunciation" signifies. Graduate pupils have come to me, and when I try to talk to them about enunciation have asked me in all seriousness: "What do you mean?"

But if we had opera in English and American opera there would be created a demand for better enunciation, and so singers would be obliged to cultivate the art just as they must do abroad.

With a fair percentage of opera in English every year interest in opera in the vernacular would be stimulated and American opera in time would be the natural outcome.

With sincere regards and appreciation for your most valuable and always interesting paper, I remain

Yours truly,

GEORGE HAMLIN.

5528 Woodlawn avenue, Chicago.

February 6, 1913.

## Don't or Do—Which?

To the Editor of MUSICAL AMERICA:

In your issue of February 1 (interesting as usual) there appeared an article pregnant with advice, pro and con, as to what a young musical aspirant should do or should not do, and Mr. Finck, of the New York *Evening Post*, is brought to the fore with a frigid list of "Don't's."

Some of the great artists are cited as entertaining similar views—not to give a recital in New York. If the advice has reference to New York only I would not take issue. But as the casual reader throughout the country will not apply the "Don't's" thus geographically, I do most emphatically object to that zero advice. To the young, ambitious musician, vocal or instrumental, I say: Do give a recital, or many recitals, and thus obtain your bearings as to your merits and demerits. You must come before the public to obtain a verdict. You must have experience to acquire self-control, self-command and confidence.

Don't take the flattery or applause of your friends as conclusive. If you have the right brain-balance you will not; but you will try and find other measurements with which to "try horizontals and perpendiculars," to place you on the right track. If Mr. Finck, Mme. Galski, Paderewski, et al., intend to be understood as advising every one to become a full-fledged artist prior to appearing before the public, I must class them with the old lady (cautious mother) who told her son not to go near the water until he had learned to swim.

H. S. PERKINS.

Chicago, Ill., Feb. 8, 1913.

## The Trend of Song Composition

To the Editor of MUSICAL AMERICA:

In the writing of songs for present-day use there seems to be a misfit as to words and music, considered in the light of practical use.

In studio, parlor and concert a very large majority of the singers are women, and whether consciously or sub-consciously, both composers and publishers have catered to this condition. But the literary or rather the sentimental content of nine-tenths of the present-day song output is strictly masculine in thought and utterance which, when set to music that nearly all women can sing and enjoy (although but very few men can) is something of an incongruity resulting in a more or less insincere interpretation as well as a very temporary interest in them.

The old masters found no difficulty in composing music strictly adapted to masculine utterance when the text demanded it; witness, Handel's "Ruddier than the Cherry" and "Where'er You Walk," Beethoven's "Adelaide," Schubert's "Serenade" and "Erk König," Schumann's "Two Grenadiers," Wagner's "Evening Star," etc. And it is conceivable that the lasting popularity of such songs lies in the fitness of both words and music for masculine utterance; as may be said of many beautiful songs for women whose words are as feminine as their music.

The writers of song-poems may justly contend that they can find much less inspiration for romantic utterance to or about a man than a woman; but perhaps a

poetess may have less difficulty in this regard than a poet.

And there can be no question as to the greater appreciation that would be felt by the thousands of women students and singers of songs thus mutually adapted to their use and enjoyment. WILLARD PATTON.

Minneapolis, Jan. 28, 1913.

## Pavlowa's Plans for America

To the Editor of MUSICAL AMERICA:

Any statements that Mlle. Anna Pavlowa has made arrangements for returning to America next season are without authority. In fact, I do not know that the directors of the Imperial Opera House at St. Petersburg can be persuaded to grant Mlle. Pavlowa a leave of absence covering an American appearance next season.

While I came to America partly in Mlle. Pavlowa's interest, partly in the interest of other enterprises, my presence here must not be taken to mean that Mlle. Pavlowa will dance in this country next season. That she will return to America is positive, but it is far from being certain whether she will be back for the season 1913-1914, or for the season of 1914-1915.

It must be remembered that this state trained ballerina is literally a servant of the Czar. The directors of his Imperial Majesty's Opera House allow Mlle. Pavlowa certain leaves of absence, but as yet they have refused to part with her for any portion of next season.

DANIEL MAYER,

Personal Representative to

Mlle. Anna Pavlowa.

New York, Feb. 6, 1913.

## "The" Musical Paper of the Country

To the Editor of MUSICAL AMERICA:

I send my check for the renewal of my subscription to MUSICAL AMERICA. You have made it, in my judgment, the musical paper of the country.

Very truly yours,

C. L. STAATS.

Boston, Mass., Feb. 6, 1913.

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## D'ALBERT ON PLAYING BEETHOVEN

Pianist Discusses His Own Reputation as the Greatest Interpreter of That Master—Lack of Freedom in Most Beethoven Playing—Liszt's Influence—The Pianist as Composer

BY PAUL WILHELM

[Adapted for MUSICAL AMERICA by Jacques Mayer]

EUGEN D'ALBERT, the lively little Scotsman whose intellectual face is of the Slavic type, ranks with the great ones in art; a pianist of the highest rank, a composer whose fame is constantly growing. For nearly twenty years he has borne the reputation of being the greatest Beethoven player of our time, and the warmth and grandeur of his style, the re-creative power of his interpretations puts him in a class by himself. It is not generally known that at the beginning of his career d'Albert thought only of devoting himself to composition, and when very young attracted attention to his efforts in that field. But from the moment he came under the influence of Liszt, the pianist, he became a virtuoso, and with such prodigious success that for a decade his creative activity was relegated into the background. During the last few years he has returned to his old love and likewise with much success. The pianist had almost retired from the concert-room and it is only a few days ago that, after an interval of six years, he again delighted the Viennese with his pianistic mastery.

It was on the day before his concert that I had the pleasure of taking tea with the artist, and pretty soon he began to talk of his childhood days in Glasgow. That period he described as "foggy years in the land of fog." To-day his point of view toward England has changed, for when a child there existed in that country little appreciation or understanding of music, and the influence of his environment upon the development of his gifts was not particularly favorable. From his sixth year he began to hum melodies which he had heard. At first he was an autodidact, and when but twelve he had written a number of compositions, including an oratorio, two operas, an overture, and some piano sonatas. His first lessons were received at the Royal School of Music in London, then he was taken in charge by Ernst Pauer, who, however, failed altogether to recognize his talent. It was only when Hans Richter met him, to whom he was brought by friends, that an important impulse was given to his artistic development. Richter took him to Vienna, but did not concern himself very much with his studies. But through the great conductor he became acquainted with Brahms and Liszt, and the latter at once influenced him powerfully. He became a pupil of Liszt's and soon a favorite one. Of the greatest pianist that ever lived d'Albert says: "Liszt's instruction was imparted in such broad outlines that only very gifted pianists were able to understand him. It therefore happened that he became surrounded with a good many inferior people, who gained very little from his lessons. But when a person of real talent appeared no one knew better than Liszt how to develop this talent into something great. He did not go into detail, bothered himself

mightily little about technic, and could only use as pupils thoroughly prepared players. It was my great good fortune to be drawn to him on the very first day. He would jestingly call me: *Albertus magnus*. Once he told me that, as a young man, he would have liked to compete with me. And he repeatedly exclaimed that since Tausig no pianist had afforded him such pleasure."

### Lisztian Traits

In reply to my question as to Liszt's character and traits d'Albert answered: "He was goodness itself and his good nature and kindness were often imposed upon and taken advantage of."

"Was Liszt very self-conscious?"

"Oh, yes, that he was! He was, too, very proud and could even be arrogant if he thought that he was not being treated with proper respect. I myself was deeply devoted to him. He it was who induced me to become a pianist. Before I met him I had thought only of my compositions, but he encouraged me to choose the pianist's career. Then for years I was a virtuoso, composing only during the Summer. Though I have begun again to play in public I shall not play too frequently. When one plays too much one becomes not physically, but, rather, psychically fatigued. You feel a certain aversion to and dislike of the platform. The satisfaction of one who creates is incomparably profounder and deeper."

The conversation turned upon d'Albert's splendid interpretations of classical music, especially that of Beethoven, and I asked the master whether his particular artistic inclination dwelt in that field.

### As a Beethoven Player

"My reputation as a Beethoven player," he replied, "established itself in the course of the years as a matter of course, although I never selected Beethoven as my particular domain. Generally speaking I have found that Beethoven is played too dryly and, above all, with not sufficient freedom, as if the pianists feared to be absorbed by him. Joachim, who was regarded as one of the greatest Beethoven players, also played his works with great freedom."

"In what does this freedom of interpretation consist?"

"Perhaps in modulating the tempi as well as in the dynamic of distributing power. Perhaps by reason of my work as a composer I have attained to a larger and freer understanding of the orchestration of the piano, that is, bringing out orchestral tone effects."

Speaking of the various things happening to a renowned artist d'Albert related an experience which happened to him when he first arrived in Charlottenburg, which is a part of Berlin, though it has its own municipality. The police official entrusted with securing a personal description of the new arrival failed to catch d'Albert's name. The latter repeated it a number of times and finally remarked with a smile: "Why, my

name is pretty well known in Berlin," whereupon the official promptly replied: "That may all be, but this is Charlottenburg."

I called attention to d'Albert's compositions and the artist said that he had now given his entire attention to the stage, for he liked the dramatic art-form more than any other, and it accorded the most with his own bent and inclination.

### Hard to Find Good Librettos

When the subject of libretto came up d'Albert said: "At present the success of an opera depends largely upon its libretto. The fate of my earlier operas was certainly decided adversely, because the text-books were not good. I think that according to our modern taste human interest must always be effective, what takes place on the stage must absorb us, our interest must not be detached from it in any way. And the public must be in sympathy with the subject. One of the many reasons why it is so difficult to obtain a good libretto apparently lies in the fact that the really gifted poets undervalue the demands of a good operatic libretto. Usually these writers are far too prolix, whereas from the efforts of those who make of libretto-writing a trade the artistic *niveau* is generally missing. In the ability to write a good book are embodied so many apparently conflicting elements that very few are capable of accomplishing the task. Above all, the subject must be new and characteristic. In general I am not in favor of historical subjects. I believe that when an historical personage appears on the stage the spectator says: 'That does not appeal to me and I can no longer sympathize with that way of thinking or feeling.' The public particularly demands passions, sentiments, situations calculated to arouse emotions. If this intimate contact ensues and if in addition the work possesses artistic qualities then we have a right to anticipate a great success."

He alluded to his opera, "Love's Chains," for which Rudolph Lothar had written the libretto and which had been very successfully produced in Dresden. Presently his new opera, "Die tote Jugend" (The Death of Youth) will be brought out. Hans Heinz Evers is the author of the book, which d'Albert says is of commanding interest and very poetic. He has a number of other plans, but none of them is sufficiently developed to warrant a reference just now.

It is difficult to describe d'Albert's glowing temperament which, just as in his masterful playing, confers upon his words and thoughts illuminating power and brilliance. One feels that in this insignificant-looking little man with the interesting head there dwells an artistic personality of compelling intellectual force.

### OPERA NOT A BUSINESS

Couldn't Be Run as Mere Means of Profit, Says Hammerstein

"Opera a business? Let me tell you that opera cannot be a business, positively," said Oscar Hammerstein, the impresario, to a New York *Evening Sun* interviewer.

"Of course, you understand that the office of an opera house can be run on business lines, but that is all."

"But if you were to try to run grand opera as a strictly business proposition, Mr. Hammerstein, how would you go about it?"

"How? I wouldn't," he answered briefly.

"Why, outside of the cost of building an opera house a man would need \$1,000,000. Even if he limited his repertoire and scenery and costumes he could not do without \$500,000. He would need his outfit of costumes and scenery, then he would have to involve himself in about half a million dollars' worth of contracts with artists, composers and agents. He must have a repertoire of more than twenty operas, and they must be the best and most artistic."

"If opera were reduced to ten, twenty and thirty cents the New York people would still demand the highest-priced singers and the most elaborate productions. All this expense he stands before he takes in one penny."

### Clubwomen Approve Opera in English

Charles Henry Meltzer delivered an address on "Grand Opera in English" on February 7, before the New York Federation of Women's Clubs at the Hotel Astor, and a resolution approving the movement was passed. Blanche Cobacher, the little Denver pianist, contributed to the program.

## ELEANOR SPENCER TO PLAY HERE NEXT YEAR

American Pianist Who Has Won High Recognition Abroad Plans an American Tour

Among the American artists who will appear in America for the first time in a number of years is Eleanor Spencer, the young pianist who has won notable suc-



Eleanor Spencer, the American Pianist, Who Will Play in This Country Next Season

cesses abroad. She comes for her first tour in her own country next Fall under the management of Antonia Sawyer, of New York, who is to present her in numerous recitals and concerts. Miss Spencer has been heard abroad in concerts on the Continent and in England; she has been praised for her Beethoven playing and has also won favorable comment for her interpretation of Debussy and other moderns, proving that she is a player of varied resources.

With orchestra she has played under Nikisch, Mengelberg and other conductors of equal prominence, winning the commendation of these conductors for her artistic equipment as well as from press and public. Her forthcoming tour will accordingly be looked to with interest by all who have at heart the development of American musicians.

### REGRETS FOR DR. PAUR

Count von Huelsen Accepts Resignation with Reluctance

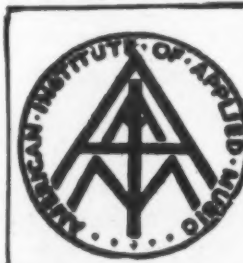
BERLIN, Feb. 6.—The letter of Count von Huelsen, director of the Berlin Royal Opera, accepting the resignation as conductor of Dr. Emil Paur has just been made public.

"I regret your decision also most especially because of the heartiness of our personal relations," it says, in part. "It is with the greatest pleasure that I am able to say that those relations are not in the slightest degree affected by your departure."

Dr. Paur's reply acknowledges gratefully the support of Count von Huelsen and that of the members of the opera, the public and press and reciprocates the director's expressions of personal esteem.

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## PAUL REIMERS GIVES NEW YORK A SURPRISE

An Unexpectedly Fine Performance by  
 Tenor Whose Recital Was Un-  
 heralded

A pleasant surprise was afforded last Monday afternoon by Paul Reimers, a lyric tenor, who was heard in a recital of songs at Aeolian Hall. Mr. Reimers is not a familiar figure on the New York concert platform and programs and advance notices afforded no hint of his nationality. But it is safe to prophesy that he will be heard more frequently in the future. A good-sized and distinguished audience heard him on Monday and was moved to demonstrations of enthusiasm that rang true.

Mr. Reimers's program contained three Schubert and Schumann songs, five by Hugo Wolf, Fauré's "Après un rêve," Debussy's "Chevaux de Bois," "Hüe's "L'âne blanc" and Dalcroze's "Le Coeur de ma mie" and "La chère maison." Some of them he was called upon to repeat. His voice has flexibility and sweetness of lyrical quality and his singing shows much artistic discretion, refinement of style and tastefulness in phrasing and nuance. He is gifted furthermore with an emotional temperament and understands the art of disclosing fully the poetic substance of what he sings. There was subtle beauty in his singing of "Mondnacht," true poignancy of utterance in the tragic "Soldat" of Schumann and sprightliness in Schubert's "Im Grünen." He also created a strong impression in the Wolf songs—especially the deeply felt "Verborgenheit"—and surprised his hearers by the skill in which he caught the mood and atmosphere of the Debussy and Faure numbers. His enunciation is admirable.

The tenor's tone production is not entirely without flaws and the natural beauty of his vocal equipment is sometimes marred by throatiness of emission. On the whole, however, he is an artist who will always be heard with pleasure. He has an accompanist of exceptional skill in Theodore Flint, who understands thoroughly the relation of voice and piano part and who preserves the right degree of balance at all times without ever sacrificing any of the significance of the instrumental portions.

H. F. P.

## CONCERT FOR LUNCH FUND

School Children to Benefit from Receipts of Monster Event

Twelve thousand persons thronged Madison Square Garden last Sunday evening to hear grand opera served in concert form at popular prices in the *Evening Mail* series of concerts, under the direction of Julius Hopp. The program was built around the regal personality and voice of Mme. Eleonora de Cisneros, the noted mezzo-soprano, who was a soloist, along with Jaroslav Kocian, the young Bohemian violinist.

Facing these two artists and Modest Altschuler's Russian Symphony Orchestra was an assemblage which filled all the regular seats and every foot of space on the huge floor, even relegating some individuals to the high altitude of the rafters. The proceeds of the concert will be used by the Board of Education to extend the work of providing noonday lunches for school children.

Following Mme. de Cisneros' powerful delivery of Santuzza's Air from "Cavalleria," there burst forth a roar of applause such as would stun an ordinary opera audience, and the singer added the "Cry of the Valkyries," which penetrated every corner of the Garden so thrillingly that she was obliged to repeat it. Later the soloist gave a beautiful performance of "O Don Fatale," from "Don Carlos," followed by an encore, the "Habenera," from "Carmen," which left the audience clamoring for more.

So eagerly appreciative were the listeners that Mr. Kocian's brilliant playing of the first movement of the Tchaikowsky Concerto was interrupted more than once by applause, and he had to add three unaccompanied extras, an arrangement of the "Lucia" Sextet and two Bach numbers. After the second encore the violinist made his exit through some thirty-five rows of applauding music lovers, only to make the journey again at the insistent demand.

Most applauded among Mr. Altschuler's excellent offerings were the "William Tell" Overture, the "Dance of the Hours," from "Gioconda"; the Triumphal Procession, from "Aida" and the Handel Largo.

K. S. C.

Urack and Norman Wilks Features with Boston Symphony in Providence

PROVIDENCE, R. I., Feb. 6.—Otto Urack was substituted for Dr. Carl Muck in the fourth Boston Symphony concert, and he

deepened the good impression he made as conductor at a previous concert. Mr. Urack's reading of Brahms's Symphony in D Major was admirable, and to Weber's Overture to "Euryanthe" he gave a delightful interpretation. He was recalled several times to the stage after each number. The soloist was Norman Wilks, the young English pianist, who distinguished himself by his brilliant playing of Schumann's A Minor Concerto.

G. F. H.

## ST. PAUL CONQUERED

Maggie Teyte's Personal and Artistic Charm Has Usual Effect

ST. PAUL, MINN., Feb. 8.—Maggie Teyte's recital at the Schubert Theater Friday night was the event of the week in musical circles. Having been anticipated for weeks, the dainty, charming little lady more than satisfied every demand and won an enviable conquest. Beauty of voice and art, and musical and dramatic appreciation were well defined in three delightful groups of songs and arias.

Beginning with Mozart's "Voi che rapete," which was delivered with charming grace, the singer proceeded to unfold the beauties of songs by Messenger, Tosti and Hüe, these leading to a dramatic presentation of Charpentier's "Depuis le jour," from "Louise."

Six Debussy songs convinced one that Debussy needs only the artist's interpretation to become wholly enjoyable. Miss Teyte, with Charles Lurvey at the piano, made of these songs a pronounced feature of the program.

A certain sympathetic quality of voice, noticeable throughout the program, vested the English songs with an appealing tenderness which carried the message home. Homer's "Dearest," Forster's "Mifanwy," Coombs's "Her Rose," Kernochan's "We Two Together," with Woodman's "An Open Secret" in a sprightlier mood, won for the singer a double encore.

The concert was announced by Mrs. F. H. Snyder as a benefit for John Gehan, a St. Paul singer whose chances for a period of study abroad were apparently strengthened by the good sized audience.

F. L. C. B.

## KITTY CHEATHAM WINS SAN FRANCISCO'S FAVOR

Her First Recital There Arouses Deep Interest—Many Friends Entertain Her

SAN FRANCISCO, Feb. 4.—A delightful contrast to the season's programs of master-works and operatic arias and a refreshing pleasure was Miss Cheatham's recital before the Musical Art Society at the St. Francis on Thursday night. That it was art to be ranked with that of the highest form and that it could be expressed by none but the dainty artist was certain. Enjoyment was found in all that Miss Cheatham did and the audience that filled the Colonial ballroom expressed itself emphatically by grateful applause and attentiveness.

The artist's charming talks and anecdotes dispelled the formality of the concert hall and her auditors were deeply impressed with her unique versatility, her interpretation of the songs of child life, the negro songs, the fairy-tales and tragic tales, were all exquisitely given. The newspapers have given unstinted praise to her work.

Miss Cheatham counts a host of friends in this city and she has been extensively entertained during her short stay. Anna Louise Rochester's accompaniments were quite suitable for the artist's work. R. S.

Urack Conducts Boston Symphony with Witek as Soloist in Detroit

DETROIT, Feb. 5.—The Boston Symphony Orchestra, under the leadership of Otto Urack, gave the program for the fourth Orchestral Association Concert on February 1. Detroit was disappointed in not hearing Dr. Muck, but accorded Mr. Urack and his musicians a royal reception. The First Symphony, by Sibelius; the Brahms Academic Festival Overture, op. 80, and the Chabrier "Espana" Rhapsody were all delightful.

Anton Witek, the soloist of the evening, played Bruch's Concerto, No. 2, brilliantly, his technic being flawless and his tone full and round.

E. C. B.

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New York, 1910.

*Alessandro Bonci*



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## STRANSKY SELECTS A FRENCH PROGRAM

With Clément as Soloist, New York Philharmonic Gives an Interesting Concert

French music exclusively occupied the program of last Sunday afternoon's Philharmonic concert, and there appeared as soloist the most popular of French tenors, Edmond Clément. Mr. Stransky steered clear, however, of ultra-modern Gallic musical fabrications and gave his hearers the "Benvenuto Cellini" Overture of Berlioz, Saint-Saëns's "Dance Macabre," the César Franck D Minor Symphony and Massenet's "Phèdre" Overture, while Mr. Clément's numbers were the "Paradise" aria from "L'Africaine," the "Dream" from "Manon" and Fauré's "Clair de Lune."

The great tenor was in excellent voice and his work occasioned only one regret—that there was not more of it. It seemed something of a pity that he should waste his precious talents on the antiquated Meyerbeer aria to which his style is, moreover, not altogether adapted. But the lovely Fauré song and the "Manon" were delivered with all his wonted resources of ultra-refined art, his superlative charm of expression and tastefulness of phrasing. The applause after the Massenet aria made it plain that the audience would have welcomed more. It is, indeed, quite tantalizing to hear so little from one who gives so much, artistically speaking.

It was a pleasure to welcome back the noble symphony of Franck, which Mr. Stransky interprets most eloquently. The elaborate canon towards the close of the first movement furnished a climax of stirring effect. The Tchaikowskyan slow division had its proper tinge of melancholy and the exultant finale, with its recapitulation of themes from the preceding divisions had its essential breadth. Mr. Stransky is not oblivious of the mystical note which is occasionally sounded in the work. Saint-Saëns's ever-attractive and clever "cemetery farce" was deftly handled and Mr. Schmitt played the violin solos well. The Massenet Overture, which few conductors seemed to regard as worthy of serious consideration until this year, was performed with fire and dramatic feeling. H. F. P.

### BOY VIOLINIST APPLAUDED

St. Louis Prodigy Shows Benefits of Four Years' Study Abroad

ST. LOUIS, Feb. 10.—Partaking somewhat of the nature of a personal ovation was the reception given Master Abe Morris, protégé of a coterie of St. Louis Club members, on Friday evening last at the Odeon. Young Morris has studied abroad with such masters as César Thomson and Albert Marchot, and those who heard him on his farewell, four years ago, and again last week, marked with interest his development, his more robust treatment of the music he plays and the greater finish of his execution. He has made remarkable progress and bids fair to be one of the virtuosi of a not distant day, but, none the less, it must be confessed that greater maturity of thought and accomplishment are necessary to place the young man in that position.

The return of a young woman of fine artistic talents is heralded in the forthcoming appearance here of Rosalie Wirthlin, contralto, with Gottfried Galston, the pianist. For many years Miss Wirthlin occupied one of the most important choral positions in this city, afterwards removing to New York, where she has appeared in concert work for the last year or two.

A first Lenten recital, devoted to Beethoven, Schumann, Chopin and Liszt, was given at the Musical Arts Hall by

Ernest R. Kroeger on Saturday, February 8. It is to be followed on each succeeding Saturday afternoon by a program from these masters.

One of the features of each Sunday morning's exercises of the Ethical Society of the city of St. Louis is the program rendered by the quartet of instrumentalists under the leadership of Arno Waechter, the second member of the first violin section of the Symphony Orchestra of St. Louis. This quartet of members of the local orchestra has achieved a wide reputation. It is the only string quartet playing in any religious edifice in St. Louis on Sunday. H. W. C.

### PARIS MUSICALE GIVEN BY AMERICAN TEACHER

George E. Shea Presents Mrs. Shea and Others in Program Including Songs of His Own Composition

PARIS, Jan. 25.—A very successful musicale was given last week at the Paris home of Mr. and Mrs. George E. Shea. The program comprised the following interesting numbers:

"Soir de Décembre," "Malgré toi," George E. Shea, sung by Mrs. Shea; duo from the second act of "Carmen," Bizet, sung by Mrs. Shea and Mr. Bellanger; "J'ai pardonné," Schumann, sung by Mrs. Shea; air of Jean, from "Hérodiade," Massenet, sung by Mr. Bellanger; Cavatina from "Samson et Dalila," Saint-Saëns, sung by Mrs. Shea.

Mr. Shea, who is a Princeton graduate, has had a successful career as a baritone in grand opera. He is also gifted with a rare talent as a composer and is one of the most promising representatives of the American school in Paris.

One of the guests, Mlle. Marnix, added to the program the "Bell Song" from "Lakmé" and an aria from "Manon," in which she won great applause.

Mr. Bellanger is a young lyric tenor who possesses a solid and agreeable voice of unusual range. He was warmly applauded for his musicianly interpretation. Besides Mr. Bellanger Misses Kamienska and Dubosq, all pupils of the host, Mr. Shea, were to have sung, but the former was ill and Mlle. Dubosq had been obliged to leave Paris for a two months' engagement in the Chemineau.

Mrs. Shea, well known in the operatic world as Mme. Chais-Bonheur, has sung in all the first cities of France as well as during two seasons at the Boston Opera and at the French Opera at New Orleans, and is one of the finest French contraltos. She bore the brunt of the program, but her superb voice and perfect method make such a task easy. Her qualities of enunciation and pure musical style were shown in the two charming songs by her husband and in several other airs, after which she received ovations. So great was the effect produced by her singing of "J'ai pardonné" that she was obliged to repeat it at the close of the program. The words of "Soir de Décembre" and "Malgré toi" are by Mme. Jeanne d'Azcona, a pupil of Mr. Shea and who was among the guests present.

Among those present were: Mme. Robenne d'Azcona, Mlle. Loventz, Mme. Laboriau, Mme. Dousset, Miss McClean, Mlle. Marnix, Mme. Mlle. and M. de Pellerin, Mlle. Zivès, Mlle. de Bordérieux, Messrs. Bellanger, Belucci, Basil Crump, G. Cleather, A. T. Goodrich, George and Gregory Shea. D. L. B.

### Sembrich in Los Angeles—People's Orchestra in a Solid Program

LOS ANGELES, Feb. 5.—Two recitals were given here last week by Mme. Sembrich and her excellent co-artists, Frank La Forge and Gutia Casini, violoncellist. Mme. Sembrich has sung several times in this city and her reputation brings out a large audience each time. This concert was on the Philharmonic course managed by L. E. Behymer.

No one can say that the programs of our People's Orchestra are shallow or weakly popular. Last Sunday's program included works by Brahms, Brockway, Massenet, Saint-Saëns and Verdi. As a general thing the work of Mr. Lebegott's band was clear and accurate, though the Brahms overture and the Brockway suite would have been better for more rehearsal. Mr. Lebegott is growing as a conductor, in results and in popularity with his audiences. The soloist was Mrs. Grace Mabée, soprano, who sang an aria from "Hérodiade" and followed it with "A Song of the Desert" by Gertrude Ross. This is the first time the latter song has appeared with orchestral accompaniment, and it is quite effective, the tone color appropriately applied to the desert theme. Mrs. Mabée's work was well received. W. F. G.

## MISS SCHNITZER IN THE GRIEG CONCERTO

A Stirring Performance with the New York Philharmonic—A Reger Novelty

Germaine Schnitzer, the French pianist, was soloist at the Philharmonic concert on Thursday evening of last week. She played the Grieg Concerto, a master work which combines with its inherent qualities of genius that of never-failing popularity. For mysterious reasons it has been much neglected in New York of late, and so its revival would alone have sufficed to distinguish the occasion. However, there were other interesting matters in hand. Mozart's "Cosi fan tutte" overture led off the concert in spirited fashion. After the concerto came Max Reger's latest orchestral perpetration, a "Romantic Suite," op. 125, and after that Schubert's C Major Symphony, which the orchestral organizations in New York have been evading this year.

Cordial was the reception accorded the young Frenchwoman's rendering of the Norwegian concerto. It was a very worthy performance in many respects. Technically she is well equipped to meet the requirements of this music, and she handled the cadenzas of the first and third movements skilfully. Moreover, her work had spirit, animation, vitality. She was less successful in the more poetic moments of the concerto. Possibly there might be room for caviling over the tempi at which she and Mr. Stransky took certain phrases, but this was not, on the whole, sufficient to mar one's enjoyment of the stirring work.

That it was a sheer delight to hear the Schubert symphony again may be assumed without further explanation. The idea that its duration must be regarded as a handicap, because Schumann saw fit to comment upon its "heavenly length," is prepos-

terous. Its performance requires no more time than Beethoven's "Eroica." But even if it did, such celestial ideas justify heavenly lengths in their expression. It was played with elasticity and with a fine sense of its idealized poetic essence. The poignant climax in the Andante was thrillingly built up.

With Grieg on one side and Schubert on the other, it was scarcely likely that Max Reger would contrive to carry off easy honors. Nor did he, as a matter of fact, though some found his suite a thing of potent allurements and others disliked it very heartily. The interest in the work is to be found mainly in the contrast it presents to what has come to be regarded as Reger's characteristic manner. It is in three movements—a nocturne, scherzo and a broadly developed finale with a jubilant ending—each a sort of mood picture based on poems by J. von Eichendorff. A subtle poetic atmosphere, such as has hitherto seemed foreign to this composer, pervades them. The rigid, square-cut contrapuntal style gives place to a quality of fluidity and suppleness and a more frankly emotional utterance. The opening of the first and last movements is unadulterated Debussy, with whole-tone effects, augmented harmonies and the rest of the familiar devices. Debussy eventually gives way to an excellent imitation of Straussian color effects and actual quotation of a Strauss theme. Reger's melodic endeavors can scarcely win commendation on the score of originality, and "Tristan" echoes and re-echoes industriously. The scherzo is insubstantial and too long, and the finale is long spun, though it ends with an imposing *ad captandum* climax. From the standpoint of modernity, as modernity goes in these days, there is nothing especially calculated to outrage. The Philharmonic played it superbly. H. F. P.

### Max Pauer's New York Recital

Max Pauer, the pianist, will present the following program at his recital in Aeolian Hall, New York, on the afternoon of March 8:

Weber's Sonata in C Major, op. 24; Beethoven Andante in F Major; Schubert Impromptu in F Minor, op. 140, no. 4; Schumann Fantasia, op. 17; Brahms's (a) Scherzo in E Flat Minor, op. 4; (b) Intermezzo in A Major, op. 119, no. 2; (c) Rhapsodie in E Flat Major, op. 118, no. 4.

## EDMOND CLÉMENT

The Distinguished French Tenor

After Mr. Clément's song recital in Aeolian Hall, New York, Mr. W. B. Chase, of the *Evening Sun*, said:

Let a Frenchman, faultlessly dressed, sing the graceful love songs of his race to 1,300 women, as Edmond Clément did in Aeolian Hall yesterday afternoon, and a kid glove riot is a foregone conclusion. The tenor's *matinée* was the most delightful that any artist, man or woman, has given in the new hall.

Mr. Clément will sing in:

New York, Aeolian Hall	February 14
Boston, Symphony Hall	" 16
New York, Rubinstein Club	" 18
Newark, N. J., Wallace Hall	" 21
Buffalo, Convention Hall	" 25
Washington, D. C. (Private Musicale)	" 26
Quebec, Auditorium	" 28
Montreal, Princess Theatre	March 3
Three Rivers, Hotel De Ville	" 5
Ottawa, Russell Theatre	" 7
New York, Recital, Carnegie Hall	" 11
Pittsburgh, Carnegie Hall	" 13
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## MUCH ORCHESTRAL MUSIC IN VIENNA

**New Works Introduced by Philharmonic and Other Orchestras—Eddy Brown One of Several Americans to Give Pleasure in Concert—Performance by Unique Orchestra of Physicians**

VIENNA, Jan. 23.—The fifth and sixth of this season's Philharmonic concerts again took place on two succeeding Sundays, January 12 and 19. At the former Weingartner's "Lustige Overture" formed the novelty, a cheerful composition, as its name denotes, and played under its composer's lead with sparkling vivacity. Schubert and Götz furnished the other numbers of the program. The following concert was also attuned to a somewhat lighter strain and contained two novelties if the term may also be applied to Berlioz's opera, "The Trojans," from which the introduction and the march were given, so-called "dramatic" music, the march built up on a fanfare motive with a great deal of brass, and intended to accompany the entry into Troy of the fateful wooden horse. Such music naturally loses much of its effect without the scenic pictures, but

Weingartner's splendid interpretation gave it life and color.

The actual novelty, a "Capriccio," by Dr. Ferdinand Scherber, a young Vienna composer and writer on music, is a merry bit of music, a series of tiny themes skilfully intermingled, charmingly orchestrated and carried to an effective conclusion. Beethoven's Second Symphony had formed the opening number of this last concert, and it closed in a blaze of glory with Liszt's "Mazeppa," a "star" number with the Philharmonic Orchestra, and tempestuously applauded. Immediately after it Weingartner started on his trip to America.

The other orchestral concerts of recent date have also had interesting features. At the last Tuesday concert of the Concertverein, under Ferdinand Loewe, a serenade by the Munich composer, Walter Braunfels, was well received. The entire composition is pleasingly melodious, the second movement particularly effective. Teresa Carreño played with wonted virtuosity Beethoven's E Flat Concerto and a splendid rendering of the E Minor Symphony by Brahms showed Loewe at his best.

### Bruckner on Two Programs

The Tonkünstler Orchestra, at its recent concert, had Bruckner for a first time on its program, his Fifth Symphony being chosen, conducted by Nedbal with such artistic fire that the fine orchestra fairly surpassed itself and, with its leader, was rewarded by enthusiastic volleys of applause. A tone-poem, "In the Tatra," by Witeslav Nowak, descriptive music as revealed by the name, endeavors to illustrate the wild picturesqueness of this Hungarian portion of the Carpathian Mountains with but indifferent success, though very pleasing motives occur here and there in the composition. Liszt's "Totentanz" had a place between these two numbers, brilliantly played by Bernard Stavenhagen, the piano virtuoso.

Bruckner had a place also on the last "Gesellschafts" concert program with his F Minor Mass, beautifully played under Conductor Franz Schalk. The novelty of the occasion was the "Concert in Old Style" by Max Reger. In the Bruckner mass the Singverein sang the choral parts with great beauty and precision. The soloists were Gertrude Förstel, Flore Kalback, Rudolf Ritter and Dr. Nikolaus Schwartz, a quartet of unusually fine voices.

A unique musical organization of Vienna, the "Aerzte Orchester" (Physicians' Orchestra), an excellent body composed of leading medical men who employ the scant leisure from the practice of their arduous profession for the practise of the gentle art of music, this week gave a highly successful concert at the large Musikvereins Saal, the proceeds from which are intended for the benefit of the Red Cross Society

and needy medical students. The learned men did full justice to Tschakowsky's Fifth Symphony, under the lead of Professor Rethi, and as accompanists to Alfred Grünfeld, who played the piano Concerto in A Major by Mozart in his wonted sympathetic manner, and to David Hochstein, the American violinist, who rendered in masterly manner the solo in Johann Sebastian Bach's Concerto in F Major. Gertrude Förstel, of the Hofoper, sang most effectively in her clear soprano songs by Mahler and Strauss. A distinguished audience filled every nook of the spacious hall and accorded enthusiastic plaudits to the performers.

### Hearing for Eddy Brown

Another American violinist, Eddy Brown, assisted very successfully at the song recital of Charlotte Herpen, who made her debut in Vienna last week and in some interesting songs by Heinrich Eicken proved herself the possessor of a sympathetic voice well schooled. Mr. Brown has a fine large tone and played with verve Bruch's Concerto in G Minor and some smaller selections from Händel, Mozart and Paganini in arrangements by Hubay, Franke and Auer, the noted violin pedagogs.

Americans made a good showing at the concert last Monday of the Violin Meisterschule of the Vienna Conservatory, the first and last of the four numbers on the program being played respectively by Richard Sears of Boston and Albert Cornfeld of Philadelphia. Mr. Sears's number was the Beethoven Concerto in D Major, which he rendered with great intelligence and expression, while Mr. Cornfeld had allotted him the E Major Concerto by Vieuxtemps, a composition rarely played because of its difficulty, yet easily mastered by the lad who gave it a smooth rendering imbued with artistic temperament.

At the latest Fortnightly of the American Musical Club on the 17th an excellent program was enjoyed by the members who now constitute a goodly number and by a large contingent of visitors. Chopin's Ballad in G Minor and several other pieces were brilliantly played by Gertrude Cleophas of Chicago; Bessie Taylor, also of Chicago, showed her proficiency on the violin in compositions by Tartini, Friedmann Bach and Wieniawski, and between these two Julius Steiner, of New York, sang Von der Water's Recitative and Aria, "The Publican," Cowan's "The Children's Home" and Tosti's "Ave Maria." Mr. Steiner, from sheer love of music, some years ago gave up a flourishing business in New York and has since devoted himself entirely to singing. After some years spent in study in Milan he has finally made his home in Vienna, where he is doing excellent work in voice formation.

Director Gregor has accepted for the Hofoper Weingartner's arrangement of Weber's opera, "Oberon," after a hearing in Hamburg. The Russian ballet has just completed a successful series of performances at the Hofoper, drawing crowded houses in spite of doubled prices.

Georg Baklanoff, the baritone of the Hofoper, finding German a nut too hard to crack, has finally been accorded

permission by the management to sing in French or Italian. **ADDIE FUNK.**

### Enthusiasm for Marianne Flahaut at Euterpe Musicale

The Euterpe Society gave a musical evening at the Waldorf-Astoria, New York, on January 29, with a program by a number of prominent artists, including Mme. Marianne Flahaut, the popular French contralto; Avery Belvor, baritone; Vladimir Dubinsky, 'cellist, and Domenico Sodero, harpist, with Henry Liff and his orchestra and Max Herzberg at the piano. Mme. Flahaut aroused a storm of enthusiasm with her powerful delivery of an aria from "Le Prophète," while she displayed the variety of her interpretative gifts with the Brahms "Liebestreue," "Comme la Nuit" by Bohm, and Massenet's "Pensées d'Automne," in which the singer gained a recall.

### Possart-Harris Recital for Boston

Marc Lagen, the New York manager, announces a joint recital by Cornelia Rider-Possart, the pianist, and George Harris, the American tenor, to be given in Boston early in March.

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London Standard, June 20, 1911.—"Were all vocalists as prudent as Miss Irene St. Clair in selecting songs within their powers for their program, there would be less heart-burning at the printed result of public appearance. The lady in question, who is no stranger to London concert-goers, seldom undertakes a song that is not well within the reach of her vocal and interpretative faculties. In consequence, at her recital at the Aeolian Hall yesterday afternoon, there was much to admire and approve both in the several German and French songs, and Miss St. Clair's intelligent manner of presenting them. Two of Augusta Holmes' 'Contes de Fées,' 'La Source Enchantée,' and 'Le Chevalier Belle Etoile,' were among the most highly appreciated numbers of the recital. In fact, the latter is a fine dramatic song, and Miss St. Clair was fully alive to its descriptive possibilities. Songs of Hahn, Rens, Winckler, were heartily acknowledged by the large audience."

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Bellingham (Wash.) Herald.—Miss Plumb's voice is one of rare quality, breadth and range and exceptionally dramatic.

Peoria Star.—The glory of her voice is the rich velvety quality of her robust tones.

Charles City (Iowa) Press.—She is above all a consummate artist and sings the biggest and heaviest arias of the contralto repertoire with an ease and bravura that draws the inmost appreciation from the heart of the musician. She has all the requisites, large calibre of voice combined with sufficient compass and temperamental quality. In German and French as well as in English does Miss Plumb perform and her artistry is of such a character that she is able to make those uninitiated in the foreign tongues appreciate the meaning through her interpretations.

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## CRITICISM WITH AN EDUCATIONAL AIM

Why Present-Day Conditions Make It Impossible for Daily Newspaper Reviewers to Give Fair Verdicts on the Work of Artists

BY ANNA E. ZIEGLER

THE observations of Max Pauer in an interview published in the January 18th issue of *MUSICAL AMERICA* call for hearty indorsement. (1) His attitude toward Mendelssohn. (2) His attitude toward the critics. (3) His views on the character development through the teacher. His opinion of Mendelssohn is the same as that taken by the great Joachim, who often said to his students:



Photo by Mishkin

Anna E. Ziegler

"Mendelssohn was a great Master; never under value his work."

The remarks on the critics in the same article show a n appreciative spirit toward those who are honestly trying their best to be fair. It is a

matter of wonder to me that the critics accomplish what they do in the matter of fairness. If those who habitually scold about the daily critic had his work to do for four consecutive weeks in the height of the musical season, I am sure they would make every allowance, for the demands are humanly impossible.

I claim that no human being, after a feast, can do justice to another immediately following. Yet these men spend their days rushing from one place of music to another (sometimes five a day), operas, concerts, recitals in one continuous round. If you say music is not a feast, you must at least admit that the music is expected to enter the critics' soul and brain. Is it possible to digest all he hears when forced to hear everything? And there is another side to the question of the critic's fairness: The danger of absolute power. It is not given to human beings to be absolute judges. History has never produced a ruler who when unrestricted could rule in justice to all.

The critics who rule over the destinies of artists have neither fixed standards nor laws, nor restrictions; they would have to be God-like to leave out of their writings all personal tastes and friendships with the artists, and after all each one can but write according to his lights. A man who has never sung can certainly not judge from experience, when speaking of vocal work.

Why do the publishers not engage a voice specialist to judge, at least, of the singer's physical work? Such an expert would not only disclose faults, as is done to-day, but tell the why and wherefore of such faults, thereby really educating the public. To-day society people, students, would-be teachers and would-be artists speak in an authoritative manner of head tones, chest tones, legato, phrasing, breathing, etc. When tested one of a thousand knows a head tone from a mixed tone. If a singer forces a metallic ring into a high A all think that must be a head tone. If there were an expert critic to describe the

difference and explain the physical normality of the various parts of the voices, not only the public would be benefited, but the artists, and above all the students and teachers, for it would soon become manifest who has and who has not the right to teach. The lamentable ignorance on the subject which causes thousands of American students to spend their young years in giving all their energy, their hopes, and their money in vain, would give place to enlightenment. If our students must go to Europe an understanding of the voice before going would inevitably decrease the average of failures now in evidence in Berlin, Paris, Milan and Vienna. Nine hundred and ninety-nine American students out of a thousand never accomplishing more than to spend their and other people's money in following a soap bubble, the thousandth one survives and becomes a real singer. With a standard for criticism, conditions would immediately change.

At the present time we have excellent teachers unknown and starving, and charlatans with a certain amount of "personality" ruining voices, a statement to which every organist, manager and teacher can testify.

The daily paper also expects the same men who are overworked with attending all the performances and writing about them at night, to be fair judges of new compositions, but even if the critic has had the advantage of a sufficient education to judge all merits of the new work, can he in his scant spare time do justice to such works when they appear. The composer has spent his all in his work. Where is there a calmly poised committee to decide about its merits?

Poise is the only valuable thing in life. Poise produces beauty and innate pleasure. The overworked individual is unpoised and naturally unresponsive of true pleasure. True beauty no longer appeals to him; nature itself is monotonous, so is true beauty, so are classics. Only nerve stimulating things are palatable. The subconscious is asleep or dead and pleasure comes only through the sensory nerves from without. Therefore the true mission of the artist and composer—the beauty for its own sake—are lost upon the nervous listener. It is high time in our enlightened century that the publishers were roused to such facts as these.

One thought more about the students and the teachers' influence. All students go or should go to hear the great public performances. A recital like that of Julia Culp, an opera like "Die Zauberflöte," a good rendering of a Beethoven symphony heard in the right spirit of receptiveness cannot fail to help the teacher to instill the respect for the "high art" so lamentably lacking in the student with a fine voice (or aptitude for an instrument) who can just about perform a little. With a standard for basic criticism at large to help, first-class performances for students to hear, the teacher, like Mr. Pauer, whose influence goes above correcting technical deficiencies, could do everything toward directing into the right channel the enormous amount of energy and money now spent in the wrong direction and so help tremendously toward making America a country with a national musical art.

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## HEARD BEETHOVEN BY MISTAKE

But Accidental Patrons of a Mannes Recital Remained to Enjoy it

Relate to average laymen the fact that two artists presenting serious music held the attention of persons, who chanced to come to the auditorium where they were playing, bent on seeing a drama, and he will be prone to doubt your veracity. And yet it occurred at a recent New York concert of Mr. and Mrs. David Mannes.

In the balcony of the Belasco Theater, where the play "The Years of Discretion" is being played during the week and where the Manneses give their recitals, sat two men whose conversation was overheard:

"What's the curtain up for?" said the first.

"Oh," said the other, "it's Sunday night and I suppose the regulations make them keep it up."

Then Mr. and Mrs. Mannes appeared. "Great Scott! what's this? Is this what we're in for?" came in unison from the men, who it appeared had come to see the play, not knowing that theaters are

not in running order in New York on Sunday. And then came the miracle! These two individuals, whose musical taste, if they had any, was surely not the kind that enjoys a "Beethoven Program," remained to the end, even coming back at the close to hear Mr. Mannes add an encore for violin alone. Mr. and Mrs. Mannes are very proud of their ability to interest "all sorts and conditions of men" as this incident proves. They call it their "greatest triumph."

## \$2,240 Judgment for Garden for Peoria Concert

When Mary Garden sang in Peoria, Ill., in the course of a concert trip last year, she refused to sing "Salomé," and the Peoria impresario, Burton Colver, refused, in consequence, to pay her for what she did sing. Therefore R. E. Johnston, Miss Garden's concert manager, brought suit and obtained a judgment for \$2,240 in the City Court of New York, on February 7. Colver filed a counterclaim for \$4,100, alleging that Peoria music lovers stayed away because they couldn't hear "Salomé," but this claim was dismissed.



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## MUSIC'S PLACE IN THE COLLEGES

**Harvard Setting a Worthy Example with Endowment for New Building to House Music Department—Treating Music, Like Literature, as Necessary Part of Culture—College Not the Place to Train Professional Musician**

Richard Aldrich in New York Times

THE Harvard *Alumni Bulletin* announces that the endowment fund necessary to secure the gift of a building for the Music Department of Harvard University, promised by an anonymous graduate, has been raised. Harvard is thus assured of an important addition to her educational equipment that makes music a part of her academic training. The interest in this department at Harvard, as at other universities, has greatly increased in recent years. The number of undergraduates taking the courses in music has swelled to such an extent that there has been much embarrassment in providing room for the classes. The new building will take care of these classes in the most advantageous manner and will also provide a center for the many and varied musical activities of the university. Besides the necessary class and lecture rooms there will be a concert hall with an organ, suitable for chamber concerts and recitals, which have become an important adjunct to the instruction given in music and are certainly necessary to complement it. There will also be accommodations for an extensive musical library.

The result ought to be a considerable stimulus of interest in a branch of training to which Harvard was the first to give academic standing, and which, by its adoption in other colleges and universities, has been widely accepted as an appropriate part of a liberal education. It is wisely recognized that the chief object of such courses as are given in a college curriculum should be the widening of the horizon of students who do not intend to become professional musicians, but who love music and who wish to make a knowledge and intelligent comprehension of it a part of their mental equipment. Their concern with music at

the university is to become cultivated, intelligent, sympathetic, thoroughly informed, and discriminating music lovers. This may be what is termed a "large order"; but there can be no doubt that, widespread as the interest in music is in all centers of intelligence, there is still great need of filling it.

### The Right Kind of Training

The training for such a purpose must, in general, include a certain amount of technical and theoretical instruction more or less severe. It must impart also a knowledge of the history of the art in general, of its esthetic foundations, of its important periods, of the life and works, the style and the influence of its greatest masters, and it should be complemented by an abundant opportunity to hear music well performed.

The university is expected to give its students a knowledge and love of literature, and it is appropriate that it should treat music in the same way. There is no more reason why an educated man should, without shame, confess ignorance of Bach, Beethoven, or Schumann and their works than of Shakespeare, Molière, or Keats, and theirs. The difficulty in the collegiate instruction in music is to avoid a spirit of trifling and finicking dilettanteism, and to this end it is appropriate that there should be a severity of training in theoretical branches that require something more than a pleasant receptivity. But it seems equally certain that the college or university is not the place for the training of professional musicians, and that it should not be so ambitious as to attempt it.

The professional musician cannot reach the standards that are imperatively required in the art through studies that are only a part of a wide-reaching scheme of liberal culture. He must devote himself

heart and soul to his profession, practically to the exclusion of everything else. He must begin to do so in early youth, and he can allow little or nothing to come between himself and his art. What he gains of liberal culture, if he gains it, he must pick up by the way. The more he picks up the better in many respects it may be for him; but not if it interferes in the least degree with his assimilation of his technical training. The standards are so high, the material he must master so vast, the technique so difficult and so exacting that few can reach distinction even by the exercise of all the powers of a whole man. Musicians are sometimes accused of narrowness, of indifference to all that does not bear upon the technical details of their art. It is practically inevitable that this should be so. A few there are who are broad enough, and who have the capacity to hold more than the one interest that must be paramount with them; but they are few indeed.

### Have Broader Interests

It is so in much the same degree with painters and sculptors, yet they are often found to have broader interests and what is considered a greater general cultivation than their brethren in music. It is probable that their subjects and their methods of work necessarily bring them into a wider contact with men and affairs. Those who are devoted to the art of literature in any of its forms must necessarily concern themselves with the world, some portion of which is their subject, and confess to the full force of Terence's avowal of artistic faith. But even with them the technical study must generally be severe if they are to reach the rank of true artists.

It has been truly said that there is a scholarship in the development of fine taste and culture and accurate knowledge in music, as well as in book lore; and that it is right that a university should devote a proper proportion of its efforts and resources to exploiting and expounding this side of scholarship. And as from men like Henry Wadsworth Longfellow, James Russell Lowell, Francis James Child and Charles Eliot Norton students of literature and art drew an inspiration that lasted in many cases a lifetime, so it may be hoped that from the cognate study of music and from a personality of similarly compelling power and charm there is something of similar value to be derived.

### PINI-CORSI AS CRITIC

**Metropolitan Buffo Has a Bit of Fun with Wolf-Ferrari Opera**

Antonio Pini-Corsi can be as amusing in real life as on the stage, says Max Smith, the critic of the *New York Press*, who mentions a case in point. At a rehearsal in the Metropolitan Opera House of that eclectic composer, Ermanno Wolf-Ferrari's "Le Donne Curiose" the corpulent little buffo was seen standing in the shadows of the big auditorium drinking in eagerly every note of the score as played by the orchestra under Arturo Toscanini and watching the proceedings on the stage with the utmost seriousness. Every now and then, as a bystander observed with amazement, the jovial comedian would slip one foot backward, lean forward with a deep inclination and lift his hat solemnly with a grandiloquent sweep of the arm.

Again and again Pini-Corsi went through the same mysterious form of salutation. Finally the puzzled onlooker could suppress his curiosity no longer. "Excuse me," he said in a whisper, coming close to the singer, "I have been watching you for some time. I have seen you bowing low and baring your head. But, for the life of me, I cannot make out to whom you are addressing those attentions."

"Ah!" remarked Pini-Corsi with a start, as if waking from a dream, "I am not exactly surprised at your question. But the thing is extremely simple. I am only paying homage to the various great composers as they make their appearance in the orchestral line of march—masters all, who deserve the utmost respect."

### Chamber Music in Lincoln, Neb.

LINCOLN, Neb., Feb. 3.—That lovers of serious music are numerous in this city was indicated by the size of the audience that assembled at the Temple Theater last Thursday for the chamber music concert by Mrs. Lura Schuler Smith, pianist, and Carl Frederic Setckelberg, violinist. Brahms's Sonata, Op. 100, César Franck's Sonata in A Major and Grieg's in G Major composed the program, which was given in the "artists' course" of the University School of Music. This was a heavy program for Lincoln, but it was given with such art that the closest attention was paid throughout and every evidence of enjoyment was given at the close. The two artists maintained a splendid ensemble.

Hoover Ellis, an American girl, was a recital-giver in London.

## JULIA CULP IS HEARD WITH THOMAS ORCHESTRA

**Her "Lieder" Delightful Feature of Conductor Stock's Program—The Singer's Musicianship Acclaimed**

CHICAGO, Feb. 3.—Last week's concerts of the Thomas Orchestra were made especially notable by the presence, as visiting soloist, of Julia Culp, and more than commendable is her departure from the hide-bound tradition which has made operatic arias the only appropriate offering at an orchestral concert. Miss Culp substituted instead a group of Schubert songs with orchestral accompaniment and a later group of three Wolf and two Strauss songs, to piano accompaniment. The latter group failed to make an appearance at the allotted place on the program because the songs had been left at Miss Culp's hotel, so that Mr. Stock prefaced them with the otherwise closing Dvorak Overture, leaving the offerings of the soloist for the end of the program.

This fact, however, should hardly take precedence over an enumeration of the wonderful qualities of the singer's art. Miss Culp's singing is characterized by qualities seldom witnessed among vocalists, for, in addition to the eloquent atmospheric mood she established and her excellent enunciation, there was a degree of musicianship manifest in matters of phrasing such as is seldom displayed by any but instrumentalists. A large share in her success in the latter group must be accorded to the pianistic support of Conrad Bos, whose accompaniments became an integral part of a most musicianly whole. "Morgen" and "Heimliche Aufforderungen" were the Strauss songs, the first of which, together with the Schubert "Ave Maria," in the orchestral group, were the most remarkable of her offerings.

The chief orchestral presentation was the Brahms Third Symphony, to which Mr. Stock gave a sympathetic and dramatic interpretation. The novelty was a most excellent piece of modern writing, by Hugo Kaun, in the form of an Overture, entitled "On the Rhine."

N. DEV.

### Wants Open-Air Opera for Boston

BOSTON, Feb. 6.—Mayor Fitzgerald has a plan for the production of grand opera in the summer in the public parks of Boston. He obtained the idea in a letter from a New York promoter of grand opera, who is the inventor of a movable stage constructed so as to make possible instantaneous changes of scenery.

A pantomime by Maurice Ravel is shortly to be produced at the Munich Künstler Theater.

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## MUNICH PREMIERE FOR AMERICAN WORK

**Mrs. H. H. A. Beach's Piano Quintet Received with Unusually Great Favor—Program Announced for Next Summer's Wagner and Mozart Festival**

[The Munich office of **MUSICAL AMERICA** is now at No. 8 Prinz Ludwig Strasse. Copies of the paper may be obtained at Halbreiter's, Promenade Platz.]

MUNICH, Jan. 15.—Once more the little starry banner on my desk proudly waves. Again the bird of freedom screams lustily. A piano quintet by the American composer, Amy Beach (Mrs. H. H. A. Beach) was played here for the first time anywhere day before yesterday by "Die Münchener," an excellent chamber-music organization. Mrs. Beach was at the piano. Her latest *opus* contains most attractive thematic material, indeed the ingratiating melody of the second movement—an *adagio espressivo*—is one of haunting beauty. In construction the quintet is closely knit, the instruments are well contrasted, and the variations are carried out gracefully and so succinctly that one's attention does not lag for a single moment. The success of the work with the audience was hearty and immediate, and Mrs. Beach was recalled a number of times. How great a compliment this was may be inferred from the fact that the first two numbers on the program were Mozart's Quartet in D Minor and Schubert's Quartet in G Major. The latter is unconsciously long and weakens one's faculty of appreciation to an extent that renders listening to anything that follows a task. Nevertheless the audience remained to the end and therefore Mrs. Beach has reason to be proud of her triumph.

Baron Frankenstein has just issued the program for this Summer's Wagner and Mozart Festival performances. In the Residenztheater "Figaro's Hochzeit" will be sung on July 30 and August 4, the "Abduction from the Serail," on August; "Don Juan" on August 2 and 6. Departing from the plan hitherto adhered to, "The Magic Flute" will be performed at the Hoftheater on July 31 and August 5.

Four special representations at the Residenztheater of Strauss's "Ariadne auf

Naxos" are announced for August 8 and 20, September 1 and 13.

The Wagner music-dramas that may again be heard at the Prinz-Regenten theater are "The Ring," "Tristan und Isolde" and "Die Meistersinger." These *festspiele* begin on August 9 and come to a conclusion on September 16.

Last Summer Wagner performances showed a marked improvement on those of the year before, and I have reason to believe that the new Intendant and the new musical director will exert themselves to the utmost so that this year's performances may even meet with the approval of music-lovers hailing from New York, Philadelphia or Chicago. As for Mozart—"The Magic Flute" perhaps excepted—certain conditions to which I have before alluded and which are not possible anywhere else, there is no place in the world where the music of that God-given genius is heard to such advantage as in Munich.

The procession of the pianists keeps marching on continually, but the spectators are few and far between. In this alleged musical center when a recital takes place the hall as a rule is either filled with dead-heads or the artist finds rows of empty chairs staring him in the face. The other evening the manager of Severin Eisenberger tried the experiment of sending complimentary tickets to members of the press only. Consequently the smallest hall in the city contained less than a hundred people and the receipts surely did not suffice to pay the electric light bill. Even in concert-crowded Berlin Mr. Eisenberger usually draws a very large audience. But the Münchener is slow as well as "of frugal mind," and it will take two or three years for him, or what is much more important, her, to find out that Eisenberger's pianistic attainments are very, very much above the average. His technic is ample, his tone luscious, his touch velvety and capable of the most delicate nuances in shading. Moreover, the stamp of the sympathetic and objective interpreter marked everything that he did. Personally I felt grateful to him for omitting from his list the obligatory Bach-Abert fugue, the Beethoven sonata and that horrible perversion so prevalent this season—Busoni's derangement of the Bach Chaconne. In place of them he gave us, among other things, Handel's Suite in G Minor, Scarlatti's Pastorale and Capriccio, the B Minor Sonata of Chopin and Schubert's "Moments Musicaux."

Quite the most important event of the concert season must be regarded the bringing out of Frederick Delius's "A Mass of Life" by the Society for Choral Singing, under the very able leadership of Prof. Eberhard Schwickerath. The work of the Anglo-German composer illustrates certain portions of Nietzsche's "So Spake Zarathustra," the selections having been made by him. The choice of such a subject was most fortunate, for Delius is at his best when he portrays moods and evokes what for want of a better term must be described

as musical atmosphere. On his instrumental palette he has the most glowing tone colors and the most varied and delicate tints, and as his harmonic foundation shows clearly the influence of Debussy his music is endowed with unusual distinction and rare exotic charm. Of far greater value is the steady flow of melodic inspiration running through nearly every part of the work and causing it to stand out in clear relief from so much of the learned, well-made but dull and unoriginal music heard in present-day Germany.

### GIFTED PHILADELPHIA SINGER

**Marion Kloetz Wins Laurels as Soloist at Orchestral Concert**

PHILADELPHIA, Feb. 8.—Marion Kloetz is a young Philadelphia singer who recently made her debut with twenty-five members of the Philadelphia Orchestra at a concert given by the Philadelphia Turngemeinde in the German society's club house auditorium, Broad street and Columbia avenue.



Marion Kloetz

Miss Kloetz, who is of noble physique and handsome presence, has a powerful dramatic soprano voice of brilliant quality, which she uses in a manner that gives promise of notable attainments.

Her principal number at the recent concert was an aria from *Saint-Saëns's "Samson et Dalila,"* and so great was her success that she was compelled to give three encore selections. Miss Kloetz is a pupil of Emily Stuart Kellogg, one of the Quaker City's well-known contraltos and vocal teachers. The accompanying photograph was taken by H. A. Jameson, of the Jameson & Allen Piano Company, Philadelphia, who makes artistic photography his hobby.

A. L. T.

**Beethoven's Recently Discovered "Youthful Sinfonia" Heard in Naples**

NAPLES, Italy, January 28th.—The most interesting event in the musical life of Naples so far this year was the performance last week of the recently discovered "Sinfonia Giovane" by Beethoven, at an orchestral concert in the Sala Maddaloni, conducted by Maestro Alfredo Tarantino. The presentation of the symphony for the first time in Italy brought together a large audience of music lovers who expressed in a very hearty manner their appreciation of the work.

At the San Carlo, the opera season opened with "Rheingold," according to the modern tradition in Italy that Wagner must be given on the opening night. Puccini's "Bohème," with Bici del Pinto, a fascinating *Mimi*, and "The Girl of the Golden West," with Burzio as *Rance*, have also been given, and "Otello" is now in preparation as the work chosen for the Naples Verdi commemoration.

J. A. S. P.

**Philharmonic Harpist Sued for Separation**

An action for separation was begun in the Supreme Court of New York on February 6, by Mrs. Caroline B. Schuetze against her husband, a harpist in the New York Philharmonic Orchestra. The complaint charges that Schuetze abandoned his wife on January, 1913, and failed to contribute to her support thereafter. Mrs. Schuetze, through her counsel, said that her husband earned from \$7,000 to \$8,000 a year from concerts and talking machine records.



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The "Messe des Lebens" created a very deep impression, and Mr. Delius, who was present, was acclaimed with fervid enthusiasm. The choral part of the performance left nothing to be wished for, but the same cannot be said of the orchestra, which, in point of precision and dynamic shading, was far from satisfactory. In this respect Munich is like New York—orchestral rehearsals are expensive; therefore, as few as possible are held, and the results are about the same here as there.

JACQUES MAYER.

### WAGNER AND TSCHAIKOWSKY

**Russian Symphony Orchestra Program Made Up of Their Works**

The Russian Symphony Orchestra, Modest Altschuler, conductor, gave its final New York concert of the season at Aeolian Hall last Wednesday evening when a "Wagner-Tschaikowsky" program was presented, including the former master's "Lohengrin," "Vorspiel," "Ride of the Valkyries," "Albumblatt," "Träume" and "Tannhäuser" Overture and the latter's "Adagio" from the "Souvenir de Florence" Sextet and "Nutcracker" Suite. Neither the quality of Mr. Altschuler's Wagnerian conceptions nor his Tschaikowsky readings is of a kind to call for comment at this late day. His *métier* is the works of those little Slavic composers, whom he has had the questionable honor of introducing to America, in which his interpretations are accepted as they do not challenge comparison with the great conductors of today and yesterday.

All of which did not prevent a fair-sized audience from applauding every number on the program with considerable enthusiasm.

A. W. K.

### Berlin Misses Stransky

New York has robbed Berlin not only of its favorite singers (Farrar, Destinn, Hempel, Goritz, Griswold) but of its best conductors—Carl Muck and Josef Stransky. The latest wail that comes from the German metropolis, uttered by *Die Zeit am Montag*, is quoted in the New York *Evening Post*. After criticising sharply a recent performance of the "Rheingold," given at the Royal Opera, it says: "In comparison I have still vividly in mind Josef Stransky's great work in conducting Wagner operas here. A pity that this genial conductor was not secured by the Royal Opera. Now that he has become the successor of Gustav Mahler in New York and as such is highly prized it would undoubtedly be difficult to get him back, especially as his income in that position is larger than that of all our Berlin Royal Opera conductors combined."

Adele Katz, the talented young pianist who appeared last month at the Hotel Plaza with great success, has been engaged by Marc Lagen for a period of three years.

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## BEECHAM SEASON OPENS AUSPICIOUSLY

"Der Rosenkavalier" and "Tristan" Given Admirable Performances at  
Covent Garden—Harold Bauer in Recital—Kreisler Plays a Dis-  
appointing Weingartner Concerto—Scriabine's "Prometheus"  
Played Twice in One Concert

Bureau of Musical America,  
48 Cranbourn Street, W. C.,  
London, February 1, 1913.

COVENT GARDEN presented a bril-  
liant spectacle on Wednesday evening  
when Thomas Beecham opened his Winter  
season by conducting the first performance  
in England, so eagerly expected, of "Der  
Rosenkavalier." There was a wonderful  
audience which included King Manuel and  
Princess Henry of Battenberg, and it was  
a great pity that the opera did not end un-  
til midnight, with the consequence that  
scores of people left before the final scene,  
which, with its beautiful trio, is perhaps  
the gem of the whole.

Having regard to the difficulties of the  
opera, its performance was amazingly good,  
but this might perhaps have been expected,  
considering that some of the singers were  
those for whom Strauss actually composed  
the rôles they played. Nothing could have  
been more beautiful than the exquisite  
singing of Mmes. Margarete Siems as the  
Princess and Eva Van Der Osten as Oc-  
tavian one moment, as the quasi-serving  
maid another. Further, Herr Knüpfer,  
who, of course, is well known at Covent  
Garden, was an incomparable Baron Ochs,  
and Mr. Brodersen as the parvenu noble  
Faninal was excellent. Of the other char-  
acters, the Valsacchi of Herr Bechstein  
and the Annina of Fräulein Gura-Hummel  
deserve mention. The reception of the op-  
era was very enthusiastic, in spite of the  
late hour at which the curtain fell and the  
performance certainly deserved the highest  
praise. In the important matter of mount-  
ing it was good, but it did not always give  
us the eighteenth-century atmosphere which  
was so fascinating in the memorable Dres-  
den premiere. Also I did not like the dull  
green of the liveries which was substituted  
for the bright apple-green so carefully pre-  
scribed by the author. The toning down  
of the "business" in the third act was not  
a disadvantage, nor even did the cuts—ex-  
cept perhaps the omission of the Baron's  
soliloquy in Act II—make any difference.

The orchestra played magnificently and  
Mr. Beecham conducted with a masterly  
touch. However, it seemed to me that he  
took much of the music too slowly, espe-  
cially the two duets between Octavian and  
Sophia and the soliloquies of the Princess  
in Act I. Hermann Gura was a most effi-  
cient stage manager and nothing could have  
given the six weeks' season a better start  
than Wednesday's performance.

A forcible contrast was provided on  
Thursday night by following "Der Rosen-  
kavalier" with Wagner's "Tristan." The  
Wagnerian work is not exactly an ideal  
specimen for those unfamiliar with op-  
eratic literature, since more than half a cen-  
tury after the date of its first production  
it still remains a work not easily grasped  
or understood. The majority of last night's  
audience, however, seemed familiar with it  
and were therefore well able to appreciate  
the excellence of its presentation. The cast  
comprised three artists at least whom the  
opera-lover is glad to hear again.

The absence of any such restriction as  
the use of the British tongue on the stage  
in the present season has enabled Mr.  
Beecham to go to the large field of Con-  
tinental opera and select what artists he  
pleased and he has made an admirable  
choice.

Fräulein Fassbender is an artist who is  
always welcome. Her *Isolde*, seen two  
years ago, has in no way lost its force nor  
lessened in its value, and her superb vo-  
calization, with her rich and tuneful tone,  
once more fell gratefully on the ear. Herr  
Knote, as *Tristan*, sang with splendid force,  
beauty of voice and warmth of expression,  
while his acting was natural and forcible  
as becoming a hero of ancient legend.  
Herr Knüpfer, one of the most satisfying  
of the German basses that have visited this  
country, realized the kingly dignity of  
*King Marke*, whom he made in song and  
action an imposing figure, while the *Brän-  
gäne* of Fräulein Langendorff reached a  
high standard of excellence. Mr. Beech-  
am's orchestra played with superb richness  
of tone and a very large audience showed

rapt attention and keen appreciation. At  
the close the singers were recalled many  
times and Mr. Beecham finally had to ap-  
pear before the curtain.

### Harold Bauer's Piano Recital

Judging by the enormous attendance on  
Saturday afternoon at Harold Bauer's  
pianoforte recital at Bechstein Hall it  
would appear that Londoners are at length  
realizing the superlative merits of this  
artist's interpretations.

The program began with Bach's English  
Suite in G Minor, which was played with  
admirable clearness and facility, while Bee-  
thoven's Sonata in A Flat, op. 110, which  
followed, was made especially interesting  
by the pianist's evident appreciation of the  
composer's intentions, which were thought-  
fully reflected. Mr. Bauer's versatility was  
shown by the lighter style adopted for  
Schumann's "Papillons." Chopin's Polo-  
naise in E Flat Minor and the Scherzo in  
B Minor were finely played and a masterly  
performance of César Franck's Prelude,  
Chorale and Fugue concluded the program  
as arranged, although the enthusiasm of  
the audience necessitated the addition of  
several extra pieces.

An audience of 3500 was attracted to the  
Palladium on Sunday afternoon last to a  
concert under the auspices of the National  
Sunday League. The special interest of the  
occasion was the opportunity of hearing  
Fritz Kreisler take part in the first per-  
formance in England of a concerto by Fel-  
ix Weingartner. This is in three move-  
ments and, let it be said at once, distinctly  
disappointing. The score certainly shows  
scraps of color and combination such as  
one is led to expect from one of the world's  
greatest directors, but of real interest, in-  
spiration or originality, the music is utterly  
void. Needless to say it was most bril-  
liantly played by Mr. Kreisler, its oc-  
casional difficulties being met with superb  
ease by the great violinist, to whom the  
composition is dedicated. The Beecham  
Symphony Orchestra was conducted for  
the first time by Mr. Schilling-Ziensen,  
who is a conductor of considerable dis-  
tinction and who had an excellent recep-  
tion.

### "Twilight" Concert the Latest

Already we have noon, afternoon and  
evening concerts, and the last addition took  
place at Bechstein Hall at 4.45 on Thurs-  
day under the novel title of a "Twilight"  
concert. To judge from the large size of  
the audience Mme. Liza Lehmann and  
Nancy Price, the organizers of this origi-  
nal scheme, should have little cause to re-  
gret their experiment. The entire program  
consisted of compositions by Mme. Leh-  
mann, who accompanied throughout and  
was very warmly received. The singers  
included Kathleen Peck, Alys Gear, Hubert  
Eisdell, David Greville and Peter Dawson.

Alexander Scriabine's new work, "Prom-  
etheus," the "Poem of Fire," will be per-  
formed twice during the Queen's Hall Or-  
chestra's concert this afternoon, an experi-  
ment which has not before been tried in  
this country. This unusual innovation was  
the result of many requests from those at-  
tending Mrs. Rosa Newmarch's lecture on  
Scriabine's composition which she gave at  
the Halcyon Club last week. As the work  
is of moderate dimensions the concert will  
not be unduly lengthened.

The Music Club, which has just been  
formed with a view of fostering social in-  
tercourse between musicians and those in-  
terested in music, held its inaugural meet-  
ing at the Grafton Galleries on Monday.  
One of the main objects of the club is to  
afford musicians and lovers of music an  
opportunity of meeting distinguished mu-  
sicians who are passing through London,  
and several artists, composers and con-  
ductors who will be in London during the  
season have already accepted the invitation  
of the committee to be present at the  
*soirées* already arranged. The secretary of  
the committee is John Pointer, 19 Berners  
street. The membership already exceeds  
two hundred.

ANTONY M. STERN.

Emil Sauer has been made an honorary  
member of the Vienna Society of Music  
Lovers, which recently celebrated its hun-  
dredth anniversary.

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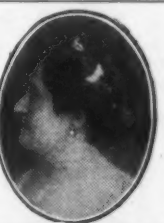
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## MISS TRACEY WELCOMED ON RETURN

### Soprano Ten Years Abroad Makes Reappearance in New York Recital

AFTER an absence of almost ten years Minnie Tracey, the American soprano who has been singing with pronounced success abroad, reappeared in New York on Thursday afternoon of last week, giving a song recital in Æolian Hall. Miss Tracey was cordially greeted by an audience of good size, and during the recital received a profusion of flowers. Her program was one of the kind that makes stringent demands on the technical and interpretative powers of a singer, and it had for the greater part the merit of musical interest and attractiveness, besides stamping the singer as an artist of serious musical purpose. It was as follows:

"Malheureuse Iphigénie" ("Iphigénie en Tauride"), Gluck; "Bist du bei Mir?" Bach; "Phyllis" (old English, eighteenth century), Anthony Young; "Mes Moutons" (Menuet Chanté, eighteenth century), Padre Martini; Air de Donna Anna ("Don Giovanni"), Mozart; "Les Cloches du Soir," César Franck; "Villanelle," Berlioz; "I Gave My Grief to Winter" (MS dedicated to Minnie Tracey), Frances Wyman; "Volkslied," "Herbstabend," Sibelius; "In dem Schatten Meiner Locken," Sjögren; "Sehnsucht," Strauss; "Die Sterne," Schubert; "Der Genesene auf die Hoffnung," "Das Verlassene Mägdlein," Hugo Wolf; "Schwermuth," "Niederrheinisches Volkslied," Brahms.

Miss Tracey's voice is one of naturally pleasing quality and in her delivery of the various numbers she disclosed artistic intelligence. Though much of her reputation has been gained in the domain of opera she shows herself conversant with the exactions of the concert platform and does not suggest the transplanted opera singer. While she gave the Gluck number and the immensely exacting Mozart aria with a sense of their breadth she showed herself at home in songs of such essential simplicity of manner as Young's "Phyllis" and Martini's "Mes Moutons," which two she sang with deftness and fluency.

That she possesses facility in the matter of coloratura technic was demonstrated in the "Aria de Donna Anna" from Mozart's "Don Giovanni," which she handled with ability. Her forte seems, however, to be in the French songs of Berlioz, Franck, which she invested with much charm.

Particularly charming was a little song, "I Gave My Grief to Winter," by Frances Wyman, which though cast in modern French idiom had an individuality of its own. The Sibelius "Herbstabend," though much too long for what it contains, was an interesting novelty, despite its reminiscences of Wagner and Grieg and the Sjögren "In dem Schatten Meiner Locken," though it compares in originality with neither the Wolf nor Brahms settings, was pleasant as Miss Tracey did it with *finesse* and taste.

Her final group in German was conspicuous for the wonderful Strauss song, "Sehnsucht," with its haunting harmonies,



—Photo by Hall.

Minnie Tracey, the American Soprano, Who Gave a Song Recital in New York Last Week

Schubert's "Die Sterne" and the Wolf and Brahms songs, in which she was heard to advantage. She was obliged to add several extras to her list, among them Massenet's "Si les Fleurs," which she enjoyed the privilege of studying under Massenet himself.

Coenraad V. Bos presided at the piano in his usual admirable manner and was brought forward to share the applause a number of times by the singer.

Comments of daily paper critics on Miss Tracey's début:

She possesses a voice that is sweet and of remarkable range. Her technique is admirable; she attacks with sureness and accuracy and phrases with discretion.—*New York American*.

Miss Tracey's voice is resonant and serviceable, and often carries sympathetic charm. If her style is not consistently artistic there were moments when she revealed singing talent.—*New York World*.

Her voice wavered at times, particularly in the upper reaches. The old English song "Phyllis," was sung delightfully, however, for at no time did Miss Tracey attempt to force her voice, nor was she called upon to carry it very high.—*New York Herald*.

Jean P. Duffield recently presented his advanced pupils, Helen Bennett and Henry Lotz, in an enjoyable piano recital at

Omaha, Neb. The last program of the music department of the Omaha Woman's Club, Ruth Ganson, leader, was under the direction of Edith L. Wagoner, and was devoted to compositions of MacDowell, those contributing being Ruth Ganson, Belle von Mansfelde, Corinne Searle, Helen Garvin, Mrs. Guy Cox and Mrs. Wagoner and Mrs. Henry Cox.

### Musicians and Their Sleep

Musical performers are often good long-distance sleepers because of the necessity they are in to keep in good nervous condition, but, judging from opinions obtained by the *New York Evening Sun* there is nothing like a standard as to the number of hours necessary.

Mme. Frieda Hempel, the soprano, is one of the long sleepers. "I sleep," says she, "nine hours to the minute, and all of it right after the performance. That is, when I have been singing. The nervous strain of opera singing makes nine hours' rest necessary. When not singing I sleep but eight."

But then in Ernest Schelling, the American pianist, we find one of those exceptional cases which make the whole subject of sleep so uncertain. The very idea of nine hours' sleep gives him a shock. Any such indulgence, he protests, would play havoc with his touch.

"Six and a half hours is plenty of sleep for me," says Schelling. "If I were to exceed that my playing would just flatten out and lose all its vividness and intensity."

Elena Gerhardt, the German *lieder* singer, says that she sets no alarm clock and just sleeps till she wakes up. How long is that? Well, anywhere from seven to nine hours.

### Gatti-Casazza's Trained Shoulders

[From The Theatre Magazine]

Just as the conductor directs the orchestra with a baton Mr. Gatti directs a rehearsal with his shoulders. The popular impresario has his shoulders trained along musical lines, a crescendo movement indicating the affirmative and a diminuendo shrug standing for the negative. When he

wants a scene flap hoisted higher he gives his talking shoulders an *elevatezza* shrug, and if he summons a singer down stage he does it in a coquettish or *glissicato* way with those same animated shoulders. His assistants and the singers on the stage have learned to watch his shoulders the same as the orchestra players watch their conductor's baton. Really, Signor Gatti's shoulders can carry on an extended conversation in a dozen different languages.

### Natural Associates

When the Wednesday Club, a Richmond, Va., musical organization of society people, was giving its annual music festival last year Riccardo Martin, the tenor; Louise Homer, the contralto, and Alma Gluck, three of the artists singing in the concerts, were standing in the lobby of the Jefferson Hotel. As they stood talking, relates a Richmond correspondent of the *New York Telegraph*, John Corley, the president of the Wednesday Club, a portly and rich dealer in pianos, entered the lobby with Bob Golden, the local press agent and newspaper man. As the pair advanced toward the singers Martin pointed to them with his walking stick, saying:

"See whom we have with us to-night. Behold! Orpheus and his liar are upon us."

### Finger Calisthenics as Used by Elman

Half-hour periods of finger calisthenics appear frequently in the daily routine of Mischa Elman. "First I give my thumbs a set of movements," declares the violinist, "back and forward and sidewise. I proceed slowly to limber up the muscles and ligaments and when that is done the exercises are increased in rapidity. After perhaps three minutes devoted to the thumbs I turn to the forefingers, which are manipulated in the same manner."

"The second fingers come next, in proper order, then the fourth and finally the little fingers. Before all have had their proportionate attention my sets of fingers are in that condition that makes for the utmost suppleness and strength."

'Twas sembrich, and the emmaeames  
Did gluck and gadski in farrar;  
All scotti were the tetrazines,  
And the jadowlkers nordica.

—KENNETH F. H. UNDERWOOD, in *Life*.

A few weeks ago Francis Rogers was called up on the telephone by a proud mother, who was seeking advice in regard to the budding vocal talent of her young son. "It is not because I am his mother, Mr. Rogers, that I describe his voice as beautiful," she explained. "He has been heard by many musical people and they all agree in telling me his voice is an exceptionally lovely *bass cantata*." Perhaps, with cultivation, mused the baritone, such a voice might develop into a sacred oratorio.

Two gentlemen, riding down to business in a Chestnut street car, the other morning, were discussing a new song advertised therein. "That's a great song, sir; one of the leading hits of the season!" said the first gentleman.

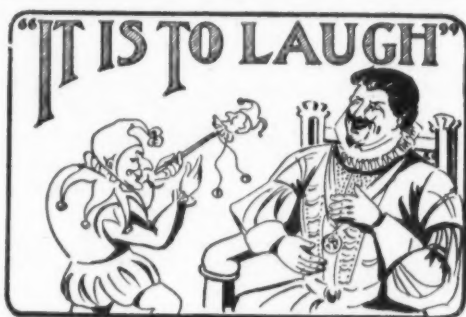
"I wonder how it is selling?" inquired the second.

"Selling like whisky at a Kentucky horse-race. Never saw anything like it. You see I am the publisher and ought to know," returned the first speaker.

"Is that so? Your information delights me. I am the composer," exclaimed the other.

Immediate change of countenance on the part of the publisher, as he remarked: "Well, that is, it hasn't had much of a sale yet, but I think it will go after a while. It's a big risk, you know, getting out a new song, and requires hard pushing and lots of advertising."—*Philadelphia Item*.

He—"Some tunes quite carry me away."  
She—"Only tell me one, and I will play it with great pleasure."—*Lippincott's*.



### OPERA WOCKY

'Twas sembrich, and the emmaeames  
Did gluck and gadski in farrar;  
All scotti were the tetrazines,  
And the jadowlkers nordica.

"Beware the schumanheink, my son!  
The weils that catch, the teytes that bite!  
Beware the fornia, and shun  
The marygarden night!"

He took his slezak sword in hand:  
Long time the bonci foe he sought.  
So rested he by the fremstad tree,  
And stood awhile in thought.

And as in rappold thought he stood,  
The schumanheink with eyes of flame,  
Came burrian through the griswold wood,  
And hinshawed as it came!

One, two! One, two! And through and through

The slezak blade went snicker snack!  
He left it dead and with its head  
He seguroloed back.

"And hast thou slain the schumanheink?  
Come to my arms, my destin boy!  
Caruso day! ruffo! calvé!"  
He melbaed in his joy.

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FOR a number of years the house of Ditson has had in its series, "The Musicians' Library," volumes of selected piano compositions of Grieg and of Brahms, edited by Bertha Feiring Tapper and Rafael Joseffy, respectively. The demand for these various works in smaller volumes has resulted in their publishers issuing them now in the series known as the "Ditson Edition."

In this form are now to be had Grieg's "Sketches of Norwegian Life, op. 19," "Four Humoresques, op. 6," and the Sonata in E Minor, op. 7, all of which Mrs. Tapper, herself a Norwegian, has edited most admirably. The editions are attractively gotten up and are well engraved and printed.

Of Brahms one may now get the "Two Rhapsodies, op. 79," the Scherzo in E Flat Minor, op. 4; the Waltzes, op. 39; the "Eight Piano Pieces, op. 76," and the "Four Ballades, op. 10." Few understand the spirit of Brahms better than does Mr. Joseffy and his fingering and supervision mean much to the aspiring student.

\* \* \*

H. CLOUGH-LEIGHTER, an American composer whose songs have been much sung on recital-programs, is seen in his ultra-modern garb in a "lyric-suite for

"Sketches of Norwegian Life, op. 19," "Four Humoresques, op. 6," "Sonata in E Minor, op. 7." By Edvard Grieg. Edited by Bertha Feiring Tapper. "Ditson Edition." Prices 75 cents each the first two, \$1.00 the last. "Two Rhapsodies, op. 79," "Scherzo in E Flat Minor, op. 4," "Eight Piano Pieces, op. 76," "Waltzes, op. 39," "Four Ballades, op. 10." By Johannes Brahms. Edited by Rafael Joseffy. "Ditson Edition." Prices 50, 75 cents and \$1.00 each. All published by the Oliver Ditson Company, Boston, Mass.

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high voice, string quartet and piano," which is called "The Day of Beauty." There are three songs, if one may designate them as such, first "Radiant Morn" to a poem of Henry Van Dyke, "Silent Noon" to a Dante Gabriel Rossetti poem and finally a serenade, "Starry Night," the verses by one B. W. Proctor.

The remarks here are based upon an examination of the edition with only piano accompaniment. The whole work is highly elaborate and shows a technic in composition such as few Americans can exhibit. But there is lacking spontaneity of invention and the voice part is much too choppy to present any kind of continuous idea to the hearer. Mr. Clough-Leigher's evolution from his popular "My Lover He Comes on a Skee" to the harmonic weaving of themes and semi-themes in this "lyric suite" is interesting. It is a development which has however robbed him of that lovely charm that one knew him by in his early songs. And though many may admire this suite and call the three mood-pictures—which are really piano poems with a vocal obbligato—they will not make their creator's name more illustrious, for they give the impression of conscious striving for the unusual, which even in the art-song cannot be successful. The piano accompaniments require a true virtuoso technic.

\* \* \*

EXCELLENT are the new publications for piano solo of the celebrated house of G. Ricordi & Co. Though no one of them is in any way profound they are all well done and possess delightful melodic qualities. A "Canzonetta" by Easthope Martin, as also a "Pirouette" will win many admirers; then comes a pleasing Meditation by the prolific Ernest Gillet, who is also represented by "La Dernière Lettre de Manon," a piece of the same charm as his famous "La Lettre de Manon" published years ago. To make understandable the relation of the two pieces M. Gillet has written this recent piece along the same lines as regards type of melody, form, etc. There is a subtitle, "Lamento," which must not be taken too seriously; for M. Gillet's melodies would always be of joyful mood even were he to mark them *lamentoso*.

There are two pieces that have much to commend them by Francis Gibson, a Scotch musician. The "Souvenance" is a slow movement of much melodic charm, while the Mazurka is brilliant. Both are well written for the instrument. Two entr'actes from Raoul Laparra's opera "La Habañera" are nicely arranged for piano. They have strong rhythmic characteristics, redolent of the soil of Spain.

Of lesser importance are an exceedingly shallow *morceau* of "Pond Lilies" by Jesse M. Winne and a "Jolly Santa Claus" March by J. Louis von der Mehden, Jr.

\* \* \*

ADOLPH M. FOERSTER, the Pittsburgh composer, has published an album of "Selected Songs" bringing together under one cover fourteen of his best lyrics.

From his Op. 30 there is "The Daisy," from op. 53 "The Water-Lily," "An Old Melody" to a poem by the great soprano, Emmy Destinn, and "Nights of Music," and "Love Seemeth Terrible," from op. 69; "At Night" and "In March," and from Op. 73 "Those Eyes of Thine." There are also other songs published before singly and three new songs, "Song of Hope," "Russian Lover's Song" and "When Evening Shades" op. 78. These are in Mr. Foerster's best style, mature and finished in design. Nor with years does his melodic flow diminish, the same freshness and spontaneity being in evidence as in his early songs.

\* \* \*

CHARLES WAKEFIELD CADMAN, whose song cycles have been unusually successful in recent years and who stands to-day as one of the most admired

"THE DAY OF BEAUTY." Lyric Suite for a High Voice, with Piano Accompaniment. By H. Clough-Leigher. Published by the Boston Music Co., Boston, Mass. Price \$1.25 net.

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of American composers, has completed another cycle called "Idylls of the South Sea," consisting of four songs to texts by Nelle Richmond Eberhart, issued by the White-Smith Music Publishing Co.

Working still along the line of the folk-song Mr. Cadman has this time taken the "melodies of the soil" of Hawaii and Samoa and has idealized them much in the way that he has our own Indian tribal melodies. The songs are "Where the Long White Waterfall," a love-song of fine melodic qualities, "The Great Wind Shakes the Breadfruit Leaf," described as a "ghost song," "The Rainbow Waters Whisper," a rippling canoe-song and a death-song, "Withered Is the Green Palm."

In all of these Mr. Cadman is shown to be a musician of fine feeling, one who has developed his art with seriousness and musicianly purpose and who to-day has made his own the technical requirements of composition. These songs breathe forth an atmospheric beauty which is truly individual and are unique in their musical message. Vocally they are also praiseworthy, for Mr. Cadman knows the voice, its limitations and its strong points and he has here written for it with much success. The accompaniments are colorful and delicately tinted and the cycle should meet with much success with our leading singers, one of whom, Christine Miller, the Pittsburgh contralto, to whom the cycle is dedicated, has sung it on many of her recital-programs this season.

It is published for both high and low voice in a very attractive volume elaborately engraved and printed.

\* \* \*

SO successful has Will C. Macfarlane's cantata, "The Message from the Cross" been that three numbers from it have recently been issued in single form by its publishers, the John Church Company.

These are the alto solo and chorus, "My Spirit on Thy Care," the baritone solo "I Thirst" leading into the "Come Ye Blessed of My Father" for women's voices in three parts and the solo voice and "Jesus in Thy Dying Woes" for soprano solo. They are all of them noteworthy examples of music for the church that is legitimate and sincere and not made of saccharine phrases coupled with "linked sweetness long drawn out." The first two are published in octavo.

\* \* \*

FROM the French publishers, A. Durand & Fils, Paris, come a volume of "Élégies pour Chant et Orchestre" in piano reduction by Jean Cras to poems of Albert Samain. They are "Désir," "Dans le Parc," "Soir" and "Arrière-saison" and contain some interesting harmonic writing. To the present reviewer "Dans le Parc," with its warm harmonies seems the finest of the set, though with their orchestral coloring the others will doubtless also be attractive.

"Quatre Mélodies pour Chant et Piano" by Edouard Mignan are also new. They are real types of modern French song without being ultra; for this reason he is perhaps not as much admired in France as are those men who carry harmonic convolution to excesses, but his music has a far better chance of really pleasing those who hear it.

A recent work of the ever-active Saint-Saëns is a group of pieces for violin and piano called "Triptyque." These are a "Prémice," "Vision Congolaise" and "Joyeuseté." Of the three only the second "Vision Congolaise" is worthy of the great Frenchman and that in his lighter mood. It is not unlike his "Havanaise," which M. Ysaye has been playing so much in America this season, and it should become a popular piece with violinists.

They are well written for the violin and require a good general knowledge of the technic of the instrument. The piano part is not easy of execution.

A. W. K.

"IDYLLS OF THE SOUTH SEA." Song Cycle for a Solo Voice with Piano Accompaniment. By Charles Wakefield Cadman, op. 55. Published by the White-Smith Music Publishing Co., Boston, New York and Chicago. Price \$1.00.

"MY SPIRIT ON THY CARE," "COME YE BLESSED OF MY FATHER," "JESUS IN THY DYING WOES." Air for Soprano Solo. From the Cantata, "The Message from the Cross." By Will C. Macfarlane. Published by the John Church Company, Cincinnati, New York and London. Prices 12, 10 and 50 cents respectively.

"ÉLÉGIES." For a High Voice, with Piano Accompaniment. By Jean Cras. Price 6 fr. net. "QUATRE MÉLODIES." For a Medium Voice, with Piano Accompaniment. By Edouard Mignan. Price 4 fr. net.

"TRIPTYQUE," "PRÉMICE," "VISIONS CONGOLAISE," "JOYEUSETÉ." Three Compositions for the Violin, with Piano Accompaniment. By Camille Saint-Saëns, op. 136. Price 6 fr. net. All published by A. Durand & Fils, Paris.

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## JULIA CULP CHARMS A SOCIETY AUDIENCE

"Liedersinger" Appears with Franklin Holding, Violinist, and Alwin Schroeder, Cellist, in Concert for Charity

The annual concert for the benefit of the "New York Diet Kitchen Association" was given on Tuesday afternoon of the present week at the Waldorf-Astoria, New York, when Julia Culp, the Dutch *liedersinger*; Franklin Holding, the young American violinist, and Alwin Schroeder, the veteran cellist, appeared as soloists. The Grand Ball Room was crowded with music-lovers, its appearance being not unlike a suffragette meeting, the male element being quite conspicuous by its absence.

Mme. Culp charmed her audience even before she had sung a note. Hers is a lovely personality and she establishes at once a perfect accord with her hearers. She was heard in Mendelssohn's "Auf Flügeln des Gesanges" and "Gruss" and in Schubert's "Ungeud" and "Ave Maria," four songs which suit her voice perfectly and which she sang with fervor, winning hearty applause. Later she sang Loewe's "Der Asra," "Mädchen sind wie der Wind" and Purcell's "When I Am Laid in Earth" and "Long, long ago," closing with a Brahms group, "Minnelied," "Das Mädchen spricht" and "Von ewiger Liebe."

There was decided approval too for Mr. Holding's finely managed performances of the Wagner-Wilhelm "Albumblatt," Hubay's "Zephyr" and Saint-Saëns's "Rondo Capriccioso." He has a technic of considerable dimensions, a tone of warmth and purity and abundant temperamental qualifications. In the Hubay his harmonics were excellent and his Saint-Saëns showed him a player of style and elegance. Mr. Schroeder chose the Bruch "Kol Nidre" and pieces by Martini, Holter, Reinecke and Schubert, and in them he lived up to the reputation as one of the ablest performers on his instrument in the musical world of to-day. A. W. K.

## DENY "PARSIFAL" PETITION

Reichstag Refuses to Consider Extension of Copyright

BERLIN, Feb. 6.—The Committee on Petitions of the Reichstag today refused even to consider the petition signed by 18,000 persons to prolong the copyright of Richard Wagner's "Parsifal" beyond December 31 of this year, when it expires in the ordinary course.

It was contended by the opponents of the measure that, if the question were submitted to the whole country, millions of votes would be cast against it. The Crown Prince and Princess were among the signers of the petition. It is possible that the matter may be brought to the consideration of the Reichstag in some other form. Meanwhile preparations are being made at Leipzig for the production of "Parsifal" four days after the copyright expires.

Kaiser Wilhelm has now openly declared that he wishes to see "Parsifal" produced at the Berlin Royal Opera the moment its copyright expires. Word has been received here that La Scala intends to produce it as soon after the copyright expires as possible.

Bispham and Rappold as Tuesday Salon Features

For the February program of the Tuesday Salon, at the Ritz-Carlton, New York, on February 4, Mrs. Anson Dudley Bramhall selected a strong list of artists, with Mme. Marie Rappold, David Bispham and Martina Johnstone, the young violinist, and William Janaschek, Harry M. Gilbert and Max Liebling as their respective accompanists. Mr. Bispham's highly effective contributions consisted of a group of songs in English and two recitations to music, "The Raven" and "King Robert of Sicily." Mme. Rappold scored emphatically with a set of *lieder* and an English group, including Cadman's "Call Me No More," dedicated to the soprano. Miss Johnstone won applause with the "Prize Song" and Kreisler's "Liebesfreud."

Prominent Artists with Y. M. C. A. Chorus

Francis Rogers, the popular baritone; Charles Schütze, harpist, and the Orpheus Male Quartet, composed of Orlo Bangs, Joseph Apple, Alvin E. Gillet and Gilbert Wilson appeared on February 6 with the West Side Y. M. C. A. Glee Club, New York, of which Mr. Wilson is the director. Bruno Huhn, whose song, "Invictus" was sung by Mr. Rogers, acted as accompanist for the baritone, while Cornelius M. Estill officiated at the piano for the glee club.

## RAGTIME AS SOURCE OF NATIONAL MUSIC

London Writer Sees Possible Inspiration for American School of the Future

"In ragtime, for those who have ears to hear, are seeds from which the national music of America may ultimately spring," is the suggestion made by a London *Times* contributor, and reproduced in the New York *Times*. The writer was commenting on the charge made by Arnold Bennett against American dilettanti that they "never did and never will look in the right quarters for vital art."

"They are imitative, with no real opinions of their own," Mr. Bennett continues. "They associate art with Florentine frames, matinee hats, distant museums and clever talk full of allusions to the dead. It would not occur to them to search for American art in the architecture of railway stations and draughtsmanship and in the sketch-writing of newspapers and magazines, because they have not the wit to learn that genuine art flourishes best in an atmosphere of genuine public demand."

Mr. Bennett proceeds: "The sole test of a musical public is that it should be capable of self-support. I mean that it should produce a school of creative and executive artists of its own, whom it likes well enough to idolize and enrich and whom the rest of the world will respect."

On all this the *Times* writer remarks that no doubt there is at present one class of creative and executive artists whom the public of the United States is disposed to idolize and enrich, namely, the composers and singers of ragtime.

"Can the world also respect them?" he asks. "Character and vigor earn respect all the world over, even when the character is unpleasant and the vigor misdirected. Now of ragtime, there can be no doubt that it is absolutely characteristic of its inventors. From nowhere but from the United States could such spring. It is the music of the hustler and of the feverishly active speculator."

"If a national art is to spring from ragtime, much dress will have to be cleared away in the process; much vulgarity and senselessness will have to give place to a finer ideal."

"We look to the future for an American composer, not, indeed, to the Parkers and the MacDowells of the present, who are taking over foreign art ready made, imitating it with more or less success, and with a complete absence of vital force, but to some one as yet unknown, perhaps, unborn, who will sing the songs of his own nation in his own time and his own character."

"It is not suggested that ragtime as such will develop into a great art, but that ragtime represents the American nation. Will it not be possible to suggest to some composer of the future to follow a greater and more developed means, which will also represent the American nation, out of which will grow up an art which will be really vital, because it has roots in its own soil?"

"America has waited too long for her own music," concludes the writer. "Her serious musicians must cease to look abroad for inspiration and turn their faces homeward."

Eva Emmet Wycoff's Success in Lebanon, Pa., Recital

LEBANON, PA., Feb. 10.—The most important musical affair of the local musical season was the recent song recital by Eva Emmet Wycoff, soprano. The accompanist, who did his work ably, was Henry W. Siegrist, organist of Zion Church. Miss Wycoff's program contained arias by Puccini and Liszt and several groups of songs, most of them in English. In the "Tosca" aria Miss Wycoff showed considerable dramatic power. She was especially successful in her songs. Her enunciation in English was exceptionally good and the audience showed its appreciation by applauding heartily the songs in the vernacular. Miss Wycoff was immediately engaged for a return recital.

Trio of Favorites in Hartford Concert

HARTFORD, CONN., Feb. 9.—Three popular artists appeared in last night's Musical Club concert—Frank Ormsby, the tenor; Corinne Welsh, contralto, and Hans Kronold, the cellist. Mr. Ormsby made his strongest appeal with the "Prize Song," from "Die Meistersinger"; Mr. Kronold displayed his artistry in numbers of many schools, and Miss Welsh reached her climax with Kursteiner's "Invocation to Eros" and Huhn's "Unfearing." Max Herzberg and Ivan Isenberg were the accompanists. W. F. C.

## GRETA TORPADIE AS SINGING SLAVE GIRL AT EGYPTIAN FÊTE



—Photo by Mishkin

Greta Torpadie, Costumed as an Egyptian Slave Girl at Tiffany Fête

Greta Torpadie, the young soprano, was the soloist on February 4 at Louis Tiffany's Egyptian Fête, one of the most elaborate costume entertainments given in New York for some time and one in which persons prominent in society and the professional world appeared in characteristic attire.

Miss Torpadie was garbed as a slave girl and her vocal contribution was appropriately Oriental in coloring, being the "Bell Song," from Delibes's "Lakmé." The lovely quality of her voice and the facility and accuracy of her florid singing won immediate attention, while the heartiest kind of applause was evoked by her crisp *staccati* and runs and by her sustained E in *altissimo* at the close.

Ethelynde Smith in Portland Recital

PORTLAND, ME., Feb. 10.—Ethelynde Smith, soprano, gave several groups of songs at a private musicale in the music room of the Congress Square Hotel last week. Her numbers included the following: "From the Land of the Sky-Blue Water," Cadman; "A June Morning," Charles Willeby; "Remembrance" and "Cloister Roses," Will C. Macfarlane; "My Laddie," William Thayer, and "Come Down, Laughing Streamlet," Spross. Miss Smith sang with her usual charm and the quality of her voice was admirably displayed in the rendering of her program, particularly in her last offering, "Come Down, Laughing Stream," after which the audience demanded an encore which was given.

Maggie Teyte and Myron Whitney in Charity Musicales

Maggie Teyte and Myron W. Whitney sang at a society concert at Sherry's, New York, last Monday afternoon, for the benefit of the orthopedic ward of the Post Graduate Hospital. Miss Teyte sang a group of songs by Debussy, the aria from "Louise," "Depuis le jour" and English and French songs. With Mr. Whitney she sang Bemberg's "Un Ange est venu," and from Massenet's "Thaïs," "Baigne d'Eau Mes Mains." Mr. Whitney sang a group of Italian songs and others in English, among them the familiar "Kerry Dance," by Molloy, and McLoughlin's "Bedouin Love Song."

Maggie Teyte's Farewell Recital

Maggie Teyte, the English soprano, will give her season's farewell recital in Æolian Hall, New York, on Thursday afternoon, February 20. Miss Teyte, who will be assisted at the piano by Charles Lurvey, will sing songs in French, Italian, German and English, a special feature being a group of songs by Debussy, whose works Miss Teyte interprets with especial charm.

## RESCUING "TRISTAN" PROVES HIS WORTH

Ferrari-Fontana Rises Splendidly to Boston Opera Emergency—Sings Role in Italian

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, February 9, 1913.

ANOTHER *Tristan* made his appearance in Boston, and only just in time to save the day. I mean Mr. Ferrari-Fontana, the husband of Mme. Matzenauer, was so good as to fill the part originally appointed for Mr. Burrian, on the afternoon of the 8th. Mr. Fontana came from New York in a hurry, and, like the *Isolde* of the occasion, Mme. Saltzmann-Stevens, was obliged to go upon the stage without a rehearsal, and despite the especial cuts which Mr. Weingartner makes in this score.

Mr. Fontana sang the part in Italian. He has had the inestimable advantage of training under Arturo Toscanini in South America, and although he did not display as much voice as he might in the first two acts, he showed splendid dramatic power in the third. There, indeed, his performance was one of the finest that has been given here in a number of years. It would be interesting to hear *Tristan*, for once, in Italian, for Mr. Fontana sang the music with a lyric fervor, a pureness of legato that were distinctly Italian, and he also showed his growing acquaintance with German traditions. He was also more fortunate in his personal appearance than the majority of his fellows. His demeanor was quiet and dignified. Surely the music of the final act is among the most pathetic pages of music ever penned, and in this act, the *Tristan* was more human, more touching than any we had seen.

Mme. Saltzmann-Stevens sang the music of *Isolde* with admirable intelligence and forethought. She made the most of her voice, she proportioned her climaxes with care and obtained excellent results. And as she sang it, the "Liebestod" was uncommonly inspiring, for Mme. Stevens held her tone in reserve for the climatic moment, and the voice rose gradually on the surface of the surging stream of orchestral tone. It was as though voice and instrument were soaring in the sky. Fortunately, too, was Mme. Stevens's final tableau, as she sank, transfigured, into the arms of *Brangäne*. The *Brangäne* was again Maria Gay, whose impersonation was finely composed. Mr. Goritz, of the Metropolitan, was the *Kurwenal*, a manly figure, a resonant singer; Mr. Lankow was the *King Mark*, and certain of his nuances went to show how he had studied and reflected upon his work.

On Tuesday evening the Boston City Club held its annual night at the opera house. The opera was "Aida," with Zenatello as *Rhadames*; Polese as *Amonasro*; the *Aida*, Carmen Melis; *Amneris*, Mme. Gay. On Wednesday the public was again given opportunity of hearing Mme. Schumann-Heink in a great rôle. In this performance of "Trovatore" Mr. Polese was the *Count*; Mr. Zenatello the *Munrico*; Miss Amsden the *Leonora*; Mme. Schumann-Heink, the *Azucena*.

On Monday night came Mr. Zenatello's reappearance after his illness, as *Otello* in the opera of Verdi. Mme. Lucille Weingartner-Marcel was the *Desdemona*; Mr. Scotti the *Iago*; Mme. Claessens the *Emilia*. Mr. Slezak had appeared the week before as *Otello*, and his impersonation is one of the greatest that is seen on the operatic stage to-day. Mr. Zenatello's *Moore* is not inferior. It is distinguished by singing of a very unusual order, and the voice is used by the artist as an instrument to portray dramatic emotion. This impersonation is drawn in the simplest and strongest manner. It is wonderfully effective, having a dynamic force only second to the power of the score. Miss Marcel again gave evidence of her unusual vocal equipment. Mr. Scotti was in rarely good voice, and his *Iago* was one of the most effective features of the cast. Mr. Weingartner's reading was a new revelation of the orchestral music, and his sure handling of all his forces on the stage was another matter for especial remark.

In the performance of "Tosca" on Saturday night a \$5 scale of prices existed on the floor, while the upper part of the house sold at the regular Saturday night rates. The performance itself was brilliant. It was again in the hands of Mr. Weingartner, and again the heroine of the stage was Mr. Weingartner's wife. She made a sensation. Mr. Polese was an admirable *Scarpia*. OLIN DOWNES.



## CLEARING HOUSE FOR MUSICAL TALENT NEEDED

[Pierre V. R. Key in New York World]

**A**N urgent need exists for the establishment of an organization of national scope designed to fit into the work now being done by many prominent men and women of affairs to foster exceptional musical talent. At present no little hardship is imposed upon these public spirited persons through the time involved in looking up preliminary details concerned with whomever becomes a candidate for their beneficence; in arranging for a hearing or hearings before experts; in following the progress of the student, and, when the time arrives, seeing to it that further opportunity is secured to give him a professional start in the coveted career. Not a day passes that fails to bring to one or more of our representative citizens appeals for assistance of reputedly gifted aspirants for musical honors. Obviously, it is often impossible for every such case to receive the full attention of the individual addressed. Where it is possible the investigation made not infrequently breaks into the habitual duties of whomever is asked to extend help, sometimes to no purpose, owing to the applicant's inability to disclose enough talent to justify the desired encouragement.

If a sufficient number of the country's foremost men and women choose to create an organization to co-operate with each person interested in aiding deserving music students whose abilities warrant preparation for professional endeavors it can be made to yield amazing results. Primarily, it would serve as a clearing house for musical talent, receiving personal and written applications for help, testing the efficiency of each candidate and making recommendations either for financial and other support or reporting the apparent uselessness of the candidate's further striving for a career. \* \* \*

Without doubt scores of scholarship funds could be created, each to carry the name of the donor, under whose patronage the protégé would continue up to the point where self-support was reached. Operating in this fashion the individual prominence of those who now exert laudable influence would be preserved, which is highly necessary, and each of these persons could then utilize the organization to follow closely the progress of the student, report upon it and lend additional assistance in securing a start for every protégé in opera or concert when that moment arrived.

The organization should be incorporated; it should have a home office in New York and in the beginning branches in Boston, Chicago and San Francisco. Later, as its efficiency developed, the branches should be increased to include one in every city that could be conveniently reached by any candidate for assistance wishing to have made a complete test of his or her musical resources. This would mean the installing of branches, probably, in Cincinnati, Minneapolis or St. Paul, Detroit, Memphis, Atlanta, New Orleans, some Texas city, St. Louis, Denver, Salt Lake City, Los Angeles and either Portland, Ore., or Seattle.

Each branch, as well as the home office, should have expert examination committees consisting of three persons for each to make tests of singers, pianists, violinists, wood-wind and brass-wind instrumentalists, and those who wished to become composers. In the branch cities a chairman of committees should be elected

to exercise the duties of an executive in arranging for hearings and the filing of reports with the officers of the organization in New York, who would then take such further action as might be required.

In addition to a set of officers there should be a board of directors of about thirteen, an executive committee of three or five, which would have active charge of the operations of the society; an expert to fill the office of executive head, to whom a salary should be paid, and a board of governors of two hundred or more socially and financially prominent men and women of the United States, including the directorates of the three great opera companies, and others who have attained places of eminence as music educators, leaders of symphony orchestras, choral and chamber music organizations and successful and reputable operatic and concert managers.

Without the impetus of powerful men and women behind it the suggested movement could be of no consequence. With that co-operation the extent of the benefits possible to accrue to the cause of music in this country, as well as to the many who would be assisted to success, is inestimable. Moreover, the cost for the support of the society at the outset need not approximately be more than \$10,000 a year.

## STARS VISIT KANSAS CITY

**Genée, Max Pauer and Léon Rains Give Examples of Three Arts**

KANSAS CITY, Mo., Feb. 7.—Myrtle Irene Mitchell was exceedingly fortunate in securing Adeline Genée and her company for the fourth attraction, on Friday afternoon, as every seat was taken and standing room was sold to many. Miss Genée presented her authentic record of dancing, called "La Danse."

Carl Busch and the members of the Kansas City Symphony Orchestra surpassed their best previous efforts in the fourth concert, on Tuesday afternoon. Tchaikovsky's Fifth Symphony was given such a fine reading that at the close Mr. Busch had to return four times in acknowledgment of the insistent applause. Léon Rains, basso, was the popular soloist. His artistic selections were two Massenet numbers, an aria from "Le Cid," and "Noël Païen," and "The Two Grenadiers," sung in English.

Max Pauer, the noted German pianist, was heard on Thursday night, under the local management of the Schubert Club. He proved himself a most scholarly and sincere pianist, with fine discernment. His interpretation of the Bach Chromatic Fantasia and Fugue was particularly good. The Schubert Club sang "Father's Lullaby," by Niske, and Van de Water's "Sunset," in which marked advancement was shown, under the new director, Clarence Sears. M. R. M.

## Opera House Etiquette in Florida

George A. Barker, manager of the opera house in Orlando, Fla., publishes in the *Reporter-Star* of that place the following stern admonition:

"The peanut brigade and those who are continually running out and in at the opera house and disturbing those who have come to see the performance and enjoy same will not be allowed to take your seat when you return till the end of the act. The ushers will seat no one during an act. It will be well for all patrons to be on time, as the curtain goes up at 8:30 o'clock sharp. I do not want to offend any one, but the con-

duct of some are not becoming and are very annoying to patrons who enjoy a good show. Some boys have been in the habit of talking and disturbing. If they repeat it again they will be put out and refused admission at any time, for they are objectionable. If you cannot conform to these rules you will save yourself and the management embarrassment, for he proposes to enforce them strictly in the future."

## ANNA CASE AS SOLOIST

**Popular Soprano Appears with Balalaika Orchestra in New York**

For the second time this season the Russian Balalaika Orchestra, Vladimir Pogoreloff conductor, gave a concert at Aeolian Hall, New York, with Anna Case, the young soprano of the Metropolitan Opera House, and Mr. Pogoreloff as soloists.

In the Russian folk-songs this organization is admirable, the color of the instruments seeming to fit the character of these songs of the people. Such songs as "Sunrise," "In the Forest" and the wonderful "Song of the Volga Boatmen" are tone-poems in miniature which cannot be rivalled in the entire range of folk-music. Mr. Pogoreloff held his forces well in hand and obtained splendid effects throughout the evening.

Miss Case was in excellent voice and won an ovation in the familiar aria "Ah, fors è lui" from "Traviata," her coloratura being finely managed and the warmth of her voice adding a human note to the middle section of the difficult aria. She was obliged to add an extra. Later she gave a group of Russian songs, Rachmaninoff's "O Thou Billowy Harvest Field," Arensky's "But Lately in Dance I Embraced Her," Rimsky-Korsakoff's "Thy Hidden Gems Are Rich" and Rubinstein's "Es blinkt der Thau," in which she displayed her ability as a song singer. The audience applauded her with much enthusiasm.

Among the other numbers were pieces of Pierné, Grieg and the "Kol Nidre" of Bruch, in which Alexander Russell played a fine accompaniment on the new Aeolian organ. Mr. Pogoreloff also played a group of solos and showed his virtuosity to no little degree.

Max Herzberg presided at the piano for Miss Case with excellent results. A. W. K.

## CAROLINA WHITE IN 'FRISCO

**With Theodora Sturkow Ryder She Gives Two Attractive Recitals**

SAN FRANCISCO, Feb. 4.—Carolina White, of the Chicago Grand Opera Company, who will sing at the new Tivoli Opera House next month when the Dippel organization gives its opera season, was heard in two recitals last week. Her dramatic songs and operatic arias were decidedly pleasing.

She selected arias from "Pagliacci," "Jewels of the Madonna," "Natoma," "Carmen," "Robert le Diable," "Marriage of Figaro" and "Romeo and Juliet." Other songs were sung in Italian and English.

Especially mention may be made of the pianist with Miss White, Theodora Sturkow Ryder. As an accompanist she was not only entirely satisfactory but in her solo work she gave striking proof of her powers as a pianist. Her performance of several modern Russian numbers was a praiseworthy achievement.

The concerts were given at Scottish Rite and at the Columbia Theater under the direction of W. H. Leahy and Frank Healy. R. S.

## "Das Rheingold" in Fairy Play Parlance

Fairy plays have been "all the rage" in New York theaterdom of late and W. B. Chase, of the *Evening Sun*, takes clever advantage of the fact to adorn a tale of the beginning of Wagner's "Ring" cycle at the Metropolitan Opera House. "The greatest make-believe children's story for grown-ups among them all came to town at the Metropolitan yesterday afternoon," he writes. "You see, it happened in Northland. There were three Poor Little Rich Girls—three—who lived in the depths of the River Rhine. But a Good Little Devil came along and ran off with their riches, which he beat into a golden Ring. Now some Giants had built a sort of Racketty-Packetty House for the Norse Gods to live in, and when the Spring moving day came around they took away fair Snow White, the pretty goddess of youth, because the gods couldn't pay the rent. Father Wotan slyly went down and captured the Good Little Devil and his stolen gold for a ransom. So at last Youth was restored to the gods, and the Giants took the gate money and called it 'The Nibelung's Ring.'"

A new music drama by Alfred Kaiser entitled "Theodore Koerner" has had a successful premiere in Düsseldorf.

Adela Verne and her sister Mathilde have been playing compositions for two pianos in London.

## Press Tributes From Recent Tours of the

# PHILHARMONIC Society of New York

**JOSEF STRANSKY, Conductor**

## BUFFALO

"A perfect musical event . . . The applause which swept through the hall was a flattering tribute to Mr. Stransky's genius, as well as the achievements of his Orchestra."—*Buffalo Courier*.

"A concert of unusual interest and brilliancy. . . . The Philharmonic performances are stamped with the strong characteristics of Mr. Stransky,—intense vitality pulsating through all that is done. There is a decision and clearness in the enunciation of themes and a cumulative power in climaxes, the brilliancy and overwhelming effect of which must be heard to be realized."—*Evening News*.

## ROCHESTER

"The concert delighted a large audience. . . . It would be difficult to conceive of anything nearer to perfection."—*Democrat and Chronicle*.

"No wonder New Yorkers are in good spirits over the advent of Josef Stransky. . . . He is a 'popularizer' in the best sense. Never was there greater need among us of popularizing fine music, and such a concert as the Philharmonic gave last night will do this."—*Post Express*.

## BALTIMORE

"Baltimore had the good fortune to hear the New York Philharmonic with Josef Stransky again last night. . . . Inspiration was present in abundance."—*Baltimore Star*.

"The programme was magnificently rendered. . . . All the divisions of the Orchestra are on a very high plane of artistic excellence."—*Baltimore American*.

"A large and very fashionable audience. . . . Each number was enthusiastically received."—*Baltimore Sun*.

## WASHINGTON

"The year's record audience for the National Theatre. The magnificent musicianship of Director and Orchestra made a supreme impression upon the audience."—*Washington Post*.

## RICHMOND

"The concert will long be remembered. The Philharmonic has won well-deserved popularity in Richmond."—*Richmond Virginian*.

## FELIX F. LEIFELS, Mgr.

CARNEGIE HALL  
NEW YORK



## KATHLEEN HOWARD

Contralto

Jan. 16. Soloist with Blüthner Orchestra. Sam Franko, conductor, Berlin.

Jan. 19. Soloist with Museum Orchestra. Meugelberg, conductor, Frankfurt.

Feb. 5. Private soirée. Berlin.

Feb. 7. Soloist with Berlin Philharmonic Orchestra. Nikisch, conductor, Hamburg.

Feb. 11 to Feb. 28. 2nd Dutch tour, Amsterdam, Rotterdam, Hague, Utrecht, etc.

March 3. Soloist with Gothenburg Orchestra. Gothenburg, Sweden.

April and May. Engaged for German season, Covent Garden, London.



### Gerhardt One of Many Famous Singers to Visit Oberlin

OBERLIN, O., Feb. 7.—Elena Gerhardt, the famous German *lieder* singer, is soon to give a recital in Oberlin, and has forwarded a most attractive program to consist of songs by Schubert, Schumann, Wolf and Richard Strauss. After her appearance in Oberlin last year Professor Morrison, the director of the Oberlin Conservatory of Music, immediately engaged her for a recital on her tour of this year. During the past few years Oberlin has enjoyed many fine vocal recitals in addition to its piano, violin and orchestral concerts. Dr. Ludwig Wüllner sang here in both of his recent tours. Mme. Homer, of the Metropolitan Opera, has given three recitals, Corinne Rider-Kelsey has sung in recital and concert six times; Herbert Witherspoon, six times; George Hamlin, four; Kirkby-Lunn and Schumann-Heink, each twice, and Tillie Koenen, Cecil Fanning, Christine Miller, Mrs. Seabury-Ford, Reed Miller and many others have appeared once or twice, either in recital or as soloists in the concerts of the Musical Union.

### Seven Engagements in Five Days

Annie Louise David, the harpist, put in five busy days recently; on Friday, January 31, she was soloist with the Rossini Club of Portland, Me.; on Saturday, February 1, she played at a wedding at the West End Collegiate Church, New York; on Sunday, February 2, she had two church services in New York. On Monday morning, February 3, she appeared at the Plaza, New York, with Anna Case and Paul Alt-house; in the evening at a concert in Brooklyn; on Tuesday morning, February 4, at a funeral at the Church of the Intercession, New York. Between times she managed to give several lessons. This week, Friday, she leaves for a two weeks' trip in the South, appearing in Charleston, S. C.; St. Augustine, Fla.; Orlando, Fla.; De Land, Fla.; Charlottesville, Va., and Macon, Ga.

### Opera News by Way of Paris

[Phillip Hale in Boston Herald]

Here is local news by way of Paris. We quote from the *Ménestrel* of January 11, apropos of the production of "Louise": "Mr. Russell purposes to increase the performances of the Boston Opera Company in response to the wish of the public, which is not weary of hearing 'Louise' and its brilliant interpreters." The *Ménestrel* also informs us that "An American, Mr. John Rockefeller (sic), Jr., immensely rich, as are all of his family, has made a present of only a million to the great American and English operatic company, so that it can organize a season of English opera at the Century Theater in New York."

### Clément to Have Assistance of the Barrère Ensemble

Edmond Clément, the distinguished French tenor, will have the assistance of the Barrère Ensemble in a unique program to be given at his recital in Carnegie Hall, New York, on the afternoon of March 11. The ensemble will play-accompaniments for a number of his songs and will appear also in solo numbers.

## MILDRED POTTER

CONTRALTO

Management: WALTER ANDERSON  
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## ORCHESTRAL AND CHORAL MUSIC FOR BUFFALO

### Boston Symphony Plays Under Substitute Conductor—Hearing for Local Choral Clubs

BUFFALO, Feb. 8.—The most important musical event of the last two weeks was the concert given by the Boston Symphony Orchestra in Elmwood Music Hall, the evening of January 28. The illness of Dr. Muck, which prevented his appearance at this concert, was a source of keen regret to his many admirers here. However, young Otto Urack acquitted himself in authoritative fashion of his task as substitute, and the playing of the orchestra was a source of constant delight throughout the evening. The program numbers were Brahms's Second Symphony in D Major, its first hearing here; Weber's "Euryanthe" Overture, Chabrier's "España" and a violoncello concerto by August Klughardt played by Heinrich Warnke, solo 'cellist of the orchestra. This number also had its first hearing here and in it Mr. Warnke gave a fine account of himself, playing with smoothness and beauty of tone. The large audience present was generous with applause.

The Rubinstein Club of women's voices gave its first evening concert of the season January 31, under the direction of Mrs. Gilbert Rathfon. The eccentric weather conditions which have prevailed here the last month have not been conducive to normal singing conditions, but in spite of a depletion in the ranks of the chorus the singing was most enjoyable. A choral arrangement of Brahms's Hungarian dance, "The Gypsies," and Marz's "Laughter Land" were two numbers especially well sung and were re-demanded.

Charles McCreary, bass soloist of Trinity Church, and Elsie Ehricht, violinist of Tonawanda, were the soloists. Mr. McCreary's fine voice was heard to good advantage in the Prologue to "Pagliacci" and a group of songs. Miss Ehricht's playing gave evidence of a musical nature and excellent technic. One of her numbers, a Romance by the local composer, Father Bonvin, of St. Michael's Church, was a feature of the program. Miss Ehricht's accompaniments were played by Christine Hathaway, while Clara M. Diehl acted in the same capacity for Mr. McCreary and the club.

The Gounod Choral Club, under the direction of W. J. Sheehan, gave its first concert of the season in the Y. M. C. A. Hall, January 29, before a large and appreciative audience. Mrs. William H. Boughton, soprano soloist of Calvary Presbyterian Church, sang "Vissi d'Arte," from "Tosca," and a group of songs, and Ethyl McMullen accompanied the singers sympathetically.

For the first time since its foundation the Westminster Choral Club sang under a change of directors at its first season's concert. Angelo M. Read, who organized the society and has been its efficient musical director for so many years, has, through stress of work, turned the leadership over to W. J. Sheehan, who proved at this concert that the work of the club will be kept up to the standard set by Mr. Read. The soloists of the evening were William H. Walsh, violinist, and D. M. Pfantz, tenor, who contributed in no small measure to the pleasure of the evening's entertainment. Anna Carroll proved an efficient accompanist. F. H. H.

An interesting communication was made last week by Dr. Castex, the noted ear and throat specialist, to his colleagues of the

Academy of Medicine of Paris. The paper related to his discoveries concerning acoustics. Marble, wood and glass, says Dr. Castex, cause the voice to resound. Draperies deaden the sound; plaster and stone do not affect the voice. The materials used in the building of a hall have much to do with its acoustic properties which improve as the edifice grows older. Ob-long buildings, and the absence of domes, recesses and protruding ornaments make condition which favor good acoustics.

## PROMISING PUPIL OF RUDOLPH GANZ HOME FOR VISIT



Marie Hughes, a Gifted American Pianist

CHICAGO, Feb. 8.—The accompanying snapshot of Marie Hughes, one of the most promising of the American pupils of Rudolph Ganz, was taken on her recent return trip for a visit with her parents in Chicago, taking advantage of the absence of Mr. Ganz on his present tour of the United States and Mexico. Miss Hughes has participated in a number of social and musical functions but leaves within the month in order to be ready to resume her work immediately upon the return of Mr. Ganz to his Berlin studio.

### Rosamonde Chetham Wins Laurels

Rosamonde Chetham, soprano, sang songs by Campbell-Tipton, Wekerlin, Hue, Thayer and Hildach at an entertainment given at the Hotel Plaza, New York, on Friday morning, February 7, for the benefit of the Greenwich House. Miss Chetham has a voice of much beauty and handles it well. Her work was so pleasing to the large, select audience that she was compelled to give encores. Bradford Kirkbride, baritone, added to the pleasure of this morning with songs by Secchi, Macfayden and Speaks. The accompaniments were well played by Tom Dobson.

Herman Jadowlker is cast for *Bacchus* in Strauss's "Ariadne auf Naxos" at the Berlin Royal Opera.

## OBJECTS TO CHANGING SCHOOL MUSIC TUITION

### Frank Damrosch Calls Proposed Action of New York Board of Education a Return to Village Methods

At a recent meeting of the Board of Education a resolution was offered by Arthur S. Somers "that the teaching of music during the first six years be confined to singing work exclusively."

The adoption of this resolution, writes Dr. Frank Damrosch in a letter to the New York newspapers, would mean the abolishment of all musical instruction in the first six years of the public schools, rote singing taking its place. Any one who knows what were the conditions in our schools when the latter method was in use will realize the terrible mistake of returning to it. In 1897 the Board of Education, recognizing the necessity of bringing order into the then prevailing chaos existing in the work in music, placed the department in charge of a musician, who, with assistants in every school district, instructed the grade teachers how to give the simple elementary lessons in music. Wherever the principals and the teachers co-operated loyally with the music teachers the results were remarkable. Schools which had been shouting noisy, commonplace songs now learned to sing with lovely quality of tone and with musical expression, and they soon enjoyed singing songs of real merit in place of the trash which had formerly been used. These results were obtained without demanding more time than formerly of the pupils—only one hour a week divided into ten to thirty minute periods, according to the grade. Care was taken not to make the instruction technical, but the children were taught by easy stages to sing simple melodies from notes. And now it is proposed to undo all this good work, this step ahead in civilization, and to go back to the methods of the village school.

By this retrogression New York, the metropolis, would place itself below the smallest town in New England or in the Western States. Go where you will and you will find the children of the public schools singing part songs from notes. The best educators in the country consider that the physical and mental development resulting from the study of music in schools—that is, of sight singing—is fully equal, if not superior, to that of any other subject. It trains the eye, the ear and the organs of speech, develops the lungs and stimulates the brain. It develops concentration, attention, obedience and rapid action of the mind, and it is, therefore, a most valuable preparation and aid in the study of any and all other subjects.

The proposition is simply outrageous and should not be tolerated for one moment by the citizens of New York. The only excuse for even suggesting it is that the importance of the subject is not realized. Even if it were ultimately found desirable to pass the resolution it should not be adopted until after competent men and women had thoroughly studied the conditions. But to railroad it through in two consecutive meetings of the board is neither just nor wise, and I, for one, as a citizen, protest against it, and I call upon every man and woman who agrees with me to make known to the Board of Education their determination that the teaching of sight singing in our schools must not be abolished.

**William J. Falk**  
Assistant to Mr. Oscar Saenger  
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RUSSELL GILBERT, Accompanist

## G. DEXTER RICHARDSON

PRESENTS FOR THE SEASON 1912-13

MAUDE KLOTZ, Soprano  
KATHRYN PLATT GUNN, Violinist  
KATHERINE NOACK-FIQUE, Dramatic Soprano  
INDIA WAECHLI, Contralto  
CHRISTIAAN KRIENS, Composer-Violinist

JOHN FINNEGAN, Tenor

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## IN NEW YORK MUSIC SCHOOLS AND STUDIOS

## Musicales at Miss Patterson's Studio

Elizabeth Kelso Patterson, the vocal teacher, gave a musicale at her residence-studios in West 104th street, New York, on February 6, when she presented one of her pupils, Celestine Burchell, soprano. Miss Burchell was heard in "Voi che sapete" of Mozart, Tosti's "La Serenata," Pergolesi's "Tre Giorni" and Frank La Forge's "Would Love Were a Rosebud." Her voice proved to be one of good range and exceedingly sympathetic quality and the way in which she sang showed much promise and reflected great credit on her instructor.

Charlotte Moloney, violinist, a pupil of Florence Austin, gave satisfying performances of a Reverie of Becker-Musin, Weitzel's "Slumber Song," a Wieniawski Etude, Drdla's Serenade and as an extra Kreisler's "Schön Rosmarin." Miss Austin played the piano accompaniments for her pupil, who was received with much applause, her work showing much talent.

\* \* \*

## Mrs. Boyle Opens New York Studio

Mrs. George F. Boyle, wife of the gifted young composer now at the Peabody Conservatory in Baltimore, has located in New York for the winter. Mrs. Boyle is a soprano of ability, having appeared abroad in numerous concerts with decided success. She has opened a studio at No. 130 West 57th street and will divide her time between teaching and concert work. It is of interest to note that she was a classmate of Julia Culp, the *liedersinger*, while at the Conservatory in Amsterdam, studying later in Berlin and Paris. No less a personage than the Queen of Holland was interested in her career and she was awarded a "Government Scholarship" under which her studies were pursued. She will give a recital in New York in the near future.

\* \* \*

## Newkirk Pupils' Engagements

One of Lillian Sherwood Newkirk's vocal pupils, Alice Esther Smith, soprano of the Norwalk, Conn., Methodist Episcopal Church, has secured a position in one of the best Brooklyn churches for the coming year. Miss Smith has been engaged for a recital at Aeolian Hall on March 22. Clara Jaeger, a lyric soprano, who has also studied exclusively at the Newkirk studios, has been placed under the management of Marc Lagen for three seasons of concert work. A number of other pupils have secured good church positions, for Mrs. Newkirk receives frequent calls from church committees for soloists. Mrs. Newkirk has again been engaged for a recital on April 30 at the Horace Mann Auditorium, Columbia University, New York.

\* \* \*

## Ziegler Pupil Sings at Residence of Laurette Taylor

Linnie Lucille Love, a talented soprano, pupil of the Ziegler Institute, gave an evening of song at the home of Laurette Taylor, who is now playing "Peg o' My Heart" at the Cort Theater, New York. Miss Love's program was as follows: "At Dawning," by Cadman; "The Rainbow," Vorhis; "Morning," Oley Speaks; Cycle of Indian Songs, Cadman; "He Loves Me," Chadwick; "Allah," Chadwick; "The Danza," Chadwick.

On February 2 Miss Love sang at a dinner party given by Miss Taylor. Among the guests present were Mr. and Mrs. Loudon Charlton, John Corbin, the playwright, and Mrs. Corbin, William Collier and Robert Hilliard. Miss Taylor's husband, J.

Hartley Manners, author of "Peg o' My Heart," presided at the dinner. Isa MacGuire offered a number of piano selections, also proving herself an able accompanist for Miss Love.

The Ziegler English Operatic Quartet gave a concert at Chappaqua, N. Y., on January 29, with big success.

The dramatic department of the institute, conducted by William Brewer-Brown, opens Tuesday, February 11. It has been found necessary to form junior and senior classes, and those more talented will have the privilege of trying for the senior class.

Adelaide Burtis sang at the annual dinner of the Greene County Club, given at the Hotel Astor, New York. Her numbers were "May Morning," by Denza, and Emmell's "Philosophy." She added several encores.

The opera department is now engaged in rehearsals of "The Magic Flute" with Hermann Spielter coaching the class. Gardner Lamson is to direct the acting.

Marion Bertolet, who comes twice a week from Philadelphia for her lessons, has been engaged for the third year as soloist at Christ U. E. Church, Philadelphia. Miss Bertolet has also been doing some special work at St. Paul's R. E. Church, Philadelphia. Adelaide Burtis, soprano, was a soloist at two special services at Forest Hills Congregational Church, Forest Hill, L. I. Charles S. Floyd, tenor, recently sang in several private musicales at Saranac Lake, N. Y.

## BISPHAM IN JOVIAL MOOD IN BROOKLYN

## Baritone Takes Audience into His Confidence in Plea for Use of "Songs in English"

The advantage of taking one's audience into one's confidence was never more apparent than at the recital of David Bispham at the Brooklyn Academy of Music on February 6. Following his custom, the baritone prefaced his solos with instructive and humorous remarks. His singing in English a number of well-known works of foreign composers proved an effective plea for the use of the native language on the concert platform.

"When Two That Love Are Parted" was not recognized for the moment, but even the understandable English could not long disguise "Lungi dal Caro Bene." The innovation was pleasing. "Hear Me! Ye Winds and Waves," from Handel's "Scipio," and Purcell's "I Attempt From Lovesickness to Fly" were next sung. Mr. Bispham remained on the platform, delivering a playful thrust at the custom of leaving the audience to evoke applause. From Mendelssohn's "Son and Stranger" he gave "I'm a Roamer," and then "The Monotone," by Cornelius; "When I Was Page," from Verdi's "Falstaff," and Gounod's setting of Tennyson's "Ring Out, Wild Bells."

Harry M. Gilbert, piano accompanist, played as solos Chopin's Nocturne in D Flat and a Dohnanyi "Rhapsodie," and for encores, a left-hand arrangement of the sextet from "Lucia" and "Japanese Etude" by Poldini.

A group of songs by American composers were next sung. These included "The Song of the Shirt," by Homer; Wetzler's "Killie-Krankie," Louis Elbel's setting of Moore's "Calm Be Thy Sleep," and "An Exhortation," by Will Marion Cook. This colored writer was complimented by the singer before he closed with

a reading of "King Robert of Sicily," to piano and organ accompaniment.

The famous baritone's voice was in excellent condition and his interpretations were marvels of high intelligence and masterly delivery. His encores consisted of "Believe Me if All Those Endearing Young Charms," "Two Grenadiers," Homer's "Banjo Song" and "The Old Boatman," by Eleanor Everest Freer. G. C. T.

## ARTIST PUPILS WIN THROG

## Overflow Audience Hears Cooper Union Program by von Ende Students

Three artist pupils of the von Ende School of Music appeared successfully at the People's Institute, Cooper Union, New York, on February 9, before a delighted audience which literally overflowed into the street. These young musicians were Otilie Schilling, the talented soprano pupil of Adrienne Remenyi; Sergei Kotlarsky, violinist, who has studied for ten years with Herwegh von Ende, and Maurice Reddeman, a cousin of Mischa Elman and a highly gifted young pianist. In addition the von Ende Violin Choir, composed of twenty violins, contributed notably to the program.

Results of intelligent and sympathetic training were shown in the second recital at the von Ende School on February 5, with Mr. Kotlarsky, Miss Schilling and the violin choir as the contributors to the program. Young Mr. Kotlarsky proved the excellence of his gifts as a violinist in the first movement of the Tchaikowsky Concerto, Hubay's "Carmen" Fantasy, three short pieces and the Saint-Saëns "Romance," supported by the violin choir, with Director von Ende assuming a different rôle as conductor.

With Edith Evans at the piano and Hans Van Den Burg at the reed-organ, Mr. von Ende gained a surprisingly rich body of tone from this organization of his pupils, the youngest of whom was an eight-year-old girl. With precision of attack and a mature finish these young violinists presented the "Freischütz" and the "Barber of Seville" overtures.

Miss Schilling continued her list of fine performances with a delivery of an aria from Bemberg's "La Mort de Jeanne d'Arc," which was quite worthy of much older and more experienced singers. The warmth of her voice and her interpretative instincts were evidenced in the Campbell-Tipton "Crying of Water," "Lilacs," by Rachmaninoff, and del Riego's "A Happy Song."

## Brooklyn Chorus Sings Under Bâton of Gilbert Wilson

The New Utrecht Choral Society, under the direction of Gilbert Wilson, gave its first concert of the season on February 4 at Ulmer Park Auditorium, Brooklyn. The chorus work was remarkably clean cut and their attack and shading well done. In Mendelssohn's "Hear My Prayer" and Whiting's "Dream Pictures" the chorus and soloists excelled. The soloist of the concert was May Dearborn-Schwab, a lyric soprano, who created much enthusiasm and was repeatedly encored.



## Harry J. Fellows

BUFFALO, Feb. 9.—Harry J. Fellows, widely known here as a tenor, died suddenly of heart disease in Dayton, Ohio, February 7. Mr. Fellows had been actively identified with Buffalo music affairs for a number of years. He was chorus master of the Delaware Avenue Baptist Church of Buffalo, which position he held for eight years, until May, 1911, when he resigned to tour the Western States with a concert company which he organized. So successful was he with his concert work, that it was only after repeated urging that he had agreed to return to Buffalo again to take charge of the Delaware Avenue Baptist Church Choir the first of next May. Mr. Fellows was highly esteemed for his conscientious and musicianly work. A wife and two daughters survive him. J. H. H.

## Riley J. Phillips, Jr.

NEW HAVEN, Feb. 5.—Alderman Riley J. Phillips, Jr., one of the best known singers in Connecticut, died here to-day, aged thirty-eight years. He sang for several years in St. Xavier's and St. Patrick's Cathedral, New York.

## FIVE NOTABLE CONCERTS ON LIST IN BOSTON

## Butt-Rumford, Slezak, Mannes, Flonzaley and Symphony Programs Attract Much Pleased Attention

BOSTON, Feb. 9.—Clara Butt and Kennerley Rumford returned to Boston for a second concert on Sunday afternoon, the 2nd, and again they attracted a packed house. Mme. Butt sang an unaccustomed program, and sang it with every degree of versatility and power.

On Monday afternoon Leo Slezak gave his only recital in Boston this season in Steinert Hall. He was excellently in the vein. Mr. Slezak has certain mannerisms of his own, but they are petty by comparison with the greatness and the sincerity of his art. He sang songs by Schumann, Mozart, Wolf, Brahms, Strauss, Hahn, Sidney, Rummell, Henschel, and to all of these brought his native intelligence and sympathy. In each of them he presented some fragment of beauty or emotion that lived long in the memories of his hearers.

On Tuesday afternoon a new sonata for violin and piano was performed for the first time in Boston by Mr. and Mrs. David Mannes. The playing of these talented musicians needs little description now. Both are well educated in their profession and there is between them a complete understanding. The sonata by Mr. Carpenter proved a work of real interest, foreshadowing a talent that should evolve into riper form. The work is modern but neither extravagant nor loosely knit. It is moreover, effectively written for the two instruments. There was an enthusiastic audience.

On Thursday evening the Flonzaley Quartet gave incomparable performances of quartet by Mozart, Beethoven (in A minor, op. 132) and Boccherini.

The program of the Boston Symphony concerts of the week was a simple one of eminently classic texture, a program which required little labor of preparation and comparatively little physical exertion on the part of Dr. Muck, who has just recovered from his protracted illness. Suite in D Major, Bach; Symphony in G Major, No. 13, Haydn; Three German Dances, Mozart; Second Symphony, Beethoven. O. D.

## Lerner Mt. Holyoke Success Results in Third Engagement

HOLYOKE, MASS., Feb. 5.—Delectable offerings, artistically arranged, made up the piano program of Tina Lerner in her reappearance at Mt. Holyoke College last night. Many music lovers from Springfield and Holyoke were present, and the art of the little Russian pianist was found to be ripened and developed since her last appearance. As a consequence of her success in this recital, arrangements will be made to secure her for a return date on her next tour. From her opening Mozart Larghetto to the final Paganini-Liszt encore, Miss Lerner's playing was a delight. W. E. C.

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## Critical Comments on Compositions of

## HARRIET WARE

## COMPOSER—PIANIST

## HARRIET WARE'S CANTATA "SIR OLUF"

The natural flow of Harriet Ware's cantata, "Sir Oluf," pulsates warm heart-blood. In it is brought to new life the wonderful old myth. Our two performances of Sir Oluf gave me great artistic pleasure. (Signed) HEINRICH HAMMER, Director of the Washington, D. C., Symphony Orchestra.

Harriet Ware's cantata, "Sir Oluf," is destined to take an important place in the repertoire of Women's Clubs throughout the country, and being written by a woman and an American makes it of great significance and importance.

The work, from the sprightly opening measures to the end, was a surprise and genuine delight to music lovers and connoisseurs. WASHINGTON, D. C., SOCIETY. Harriet Ware's duet cycle, just published by John Church Company, called "A Day in Arcady," is composed of three duets for high and medium voices—Spring Morning, The Seas of Noon, and Good Night.

The Cycle is meeting with instantaneous success. Two recent press notices regarding the Cycle, from Hartford, Conn., and Dayton, Ohio, follow:

The program ended with a Song Cycle for two voices—"A Day in Arcady." "The score is most charming and unusual, and the delicacy of the instrumentation is almost ethereal."

A new duet Song Cycle, "A Day in Arcady," given here for the first time, is the very essence of the Spring tide with birds trilling and the two voices blending in a perfect two-strained harmony, as of the budding year in Love's Garden.

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## OPERA GONE, CHICAGOANS NOW TURN TO THE CONCERT STAGE

**Thomas Orchestra Gives a Russian Program with Tina Lerner as Soloist—Max Pauer's Artistry Admired in Recital—Harriet Ware's Compositions Form a Program**

Bureau of Musical America,  
No. 624 Michigan Boulevard,  
Chicago, February 9, 1913.

THE Thomas concerts for the week contained some offerings of unusual interest, as if Conductor Stock had been keeping them up his sleeve to wait the return of his regular patrons with the closing of the brief but strenuous operatic session through which we have just passed. Scarcely a program confined to a single nationality without becoming monotonous through the predominance of one color. On this occasion, however, the prevailing interest in things Russian, especially in matters of music, added to the glimpse of Russian personality which the soloist afforded, conspired to make the program of Russian compositions an interesting one throughout.

Perhaps of chief interest was the first appearance of Tina Lerner as soloist with the Thomas forces, playing the Tchaikovsky Concerto with an effectiveness that won her innumerable recalls, enough to have justified more than one encore in fact, although she responded with none. It was a bit surprising too that the audience should have taken such a fancy to her playing, for it was of that peculiar quality of excellence which is far from electrifying. There is in her playing no one-sided development such as threatens to "knock your eye out" at one blow, but in its place is an all-round ensemble of needful qualities such as makes her playing eminently satisfying. Technique in liberal measure, musicianship unaccompanied by hysterical tendencies, a warmth of tone color resulting from firmness and precision without forcing, and above all else a rhythmic assurance which is as unusual as it is eloquent, made her performances of the concerto one which should meet the requirements of the musician of discrimination who would hear an exposition of the ideas of the composer rather than those of the virtuoso.

The chief offering of the orchestra was the E Minor Symphony of Rachmaninoff, a work that grows in eloquence with each hearing, as the unity of idea which forms its framework becomes apparent through the mazes of orchestral embellishment with which it is endowed with much of its richness of color.

The overture to Borodin's "Prince Igor" left incomplete at his death and finished and orchestrated by other hands, was the opening offering of Mr. Stock's program, and it was not by any means representative of the best efforts of this chemist-composer, whose sincerity and enthusiasm enabled him at times to surpass the limitations which a not too generous musical scholarship had imposed upon him. By way of strong contrast this concert of Russian music closed with the Tchaikovsky "March Slav."

The excellence of the material contained in the program was reflected in the attitude of both orchestra and conductor, and the enthusiasm which they infused in their performances was in ratio to the same manifestation in the audience. Not only was there apparent in the performance of the symphony more of elasticity, but more of graciousness and gracefulness in matters of phrasing and nuance, a realm which the string players of the orchestra might well explore. Conductor Stock's support from the brass section is the more notable by contrast, and the roundness of tone quality which is always maintained by these brasses, with its total freedom from blatancy or stridency, is one of the excellencies of the orchestra, which is brought into most grateful relief in such an evenly scored work as this Rachmaninoff symphony.

The announced activities of Sunday afternoon were somewhat lessened by the withdrawal of the concert in Orchestra Hall, which was to present Clara Butt, contralto, and Kennerley Rumford, baritone. At that, however, the audiences which greeted the other programs of the afternoon were hardly up to what might reasonably be expected.

### Max Pauer's Recital

Max Pauer, the Stuttgart pianist who appeared in the Studebaker under Wight Neumann's direction, gave a program which was, to say the least, unusual. The Bach "Chromatic Fantasia and Fugue," Beethoven's best seller, the "Andante Favori," the Schubert "Wanderer" Fantasia (probably related to the C Major Symphony—the heavenly long one), Schu-

mann's "Kinderszenen" and the Brahms F Minor Sonata. Notwithstanding the unquestioned value of each of these numbers individually, taken as a whole they were hardly calculated to arouse an audience to enthusiasm of a high degree. It did, however, suffice to show that Mr. Pauer is entitled to the highest artistic appreciation for his work, which is characterized by an abundance of technique, reserve power when needed, and still a sufficient delicacy for the bringing out of many subtleties, such as those made apparent in his reading of the Schumann pieces. Mr. Pauer entered into these miniatures with whole-heartedness.

His reading of the Brahms Sonata, which is far from simple in its technical demands, was entirely adequate and most convincing.

### Allen Spencer in Recital

Another offering in the Fine Arts Theater was the annual piano recital of Allen Spencer, in which he was assisted by Mme. Ragna Linné, soprano. Mr. Spencer's program opened with a group of the older classics, some of them as regarded by the moderns, but launched immediately into a later epoch with a Brahms Intermezzo and Ballade, two numbers which afforded him an excellent vehicle for the display of his musical style and technical equipment. A third group also contained two numbers by Arne Oldberg, which were dedicated to Mr. Spencer, and a Faure Impromptu, to which he added as an encore a MacDowell étude entitled a "March Wind." Closing the program were five Liszt numbers, "The Longing for Rome," Etude in F Minor, Sonnet of Petrarch in E Major, "At the Spring" and "The Play of the Fountains at Villa D'Este." Mme. Linné sang a Massenet aria, a group by Liszt, Strauss and Grieg and two American songs by MacFadyen and Grant-Shaefer. An audience which comfortably filled the theater gave liberal applause to the worthy efforts of both artists. Mr. Spencer's playing is marked by evident sincerity and a reasonable degree of musicianship, and amply justified his important position at the head of the piano department of the American Conservatory.

### Harriet Ware in Composer's Recital

On Monday evening of last week an audience gathered in the Fine Arts Theater to witness a presentation of songs and piano pieces by Harriet Ware, with the composer at the piano, assisted by John Barnes Wells. There was evident enthusiasm on the part of those present for "Tis Spring" and the "Boat Song" which appeared together on the program and were both demanded for a second hearing. A new song from manuscript which did not appear on the printed program was also well received. Aside from these, however, it would seem that "Wind and Lyre" to a poem by Edwin Markham and a "Hindu Slumber Song" to words by Sarojini Naidu were of greater intrinsic musical value than perhaps any others among the list presented. A "Song of the Sea," so-called tone poem for the piano, was played by Miss Ware with delicately modulated touch. It was accorded a warm reception by the audience, enough in fact to have justified an encore—which, however, Miss Ware declined. The program ended with "A Day in Arcady," a song cycle for two voices, to which Miss Ware sang the second part, at the same time furnishing the accompaniment. The recital was given under the direction of Rachel Bussey Kinsolving.

Another piano recital was given on Saturday evening in the little theater by Etta Cheney Millar of the Sherwood Music School with a program which was generously representative of the modern school of composition. Miss Millar was assisted by Charles Scholfield, basso.

Still another Saturday evening concert was given in the hall of the Central Y. M. C. A. by the Haydn Choral Society, under the leadership of H. W. Owen. This concert might be said to have been given by way of preparation for their prospective appearance in competition at the Eisteddfod to be held in Pittsburgh in July. Two of the numbers were taken from Sir Elgar's "King Olaf," which is the work selected for the \$7,000 competition in Pittsburgh.

### Sisters Swainson in Lecture Recitals

The series of three lecture-recitals which have been offered under social patronage in the Fine Arts Theater by the sisters Esther and Dorothy Swainson have been well attended and have presented much of novelty in the make-up of the programs. Their first program, devoted to the national music of Russia, enlisted the assistance of

Constance Purdy, an Eastern contralto, who was a former resident of Russia and who selected songs which represented characteristic phases of Russian life, according to her personal observations. It contained a group of folk songs and selections from César Cui, Balakirew, Glazounow and Moussorgsky, all of them probably unheard previously in this country. Miss Purdy's singing was effective not only because of her vocal excellence but for the dramatic values which she manifested in her interpretations.

The second program was devoted entirely to Moussorgsky and enlisted the assistance of Francis Rogers, baritone. His work was robbed of much of its effectiveness by the difficulty with which such songs are translated. The intimacy of such writing especially demands the original text or it loses its chief item of eloquence.

A Thursday afternoon recital for the benefit of the Mothers' Relief Association was given in the LaSalle Hotel, at which a program arranged by Mrs. Carl D. Kinsey presented Enrico Tramonti, harpist of the Thomas Orchestra, Mary Ann Kaufman, soprano, and William Clare Hall, tenor, with Edgar Nelson at the piano. There was a generous representation of the more popular American songs, including selections by McDermid, Schneider, Huhn, Saar, Strickland and Spross. The Rubinstein "Romance" was one of the effective harp selections and the program closed with Hildach's duet, "Now Art Thou Mine Own" for Miss Kaufman and Mr. Hall.

### Emil Liebling in Complimentary Concert

A number of admirers of Emil Liebling were his guests at a complimentary piano concert in Kimball Hall Sunday afternoon, at which the program was de-

## MUSIC TECHNIC IN SCHOOLS

### A Reply to Dr. Damrosch's Protest Against Abolishing It

With regard to a letter, printed elsewhere in this issue of MUSICAL AMERICA, in which Dr. Frank Damrosch writes to the New York newspapers protesting against a proposed restriction of music study in the public schools, the Committee on Studies and Text-Books of the Board of Education has promised to give the matter due consideration before final action. Replying to Dr. Damrosch's criticism that confining the teaching of music during the first six years to singing work exclusively would be "outrageous," Arthur S. Somers, chairman of the committee, makes answer as follows:

"I think any musician will agree with me that the present syllabus of music should be changed. We have no intention to take away from the child the opportunity of learning to read music by sight and to sing part songs, but there is no use teaching or rather trying to teach the immature minded the technical things dealing with the variation of scales and differentiations between the minor and major and such matters. Instead of inculcating a love of music it has a tendency to wean him away from music."

### Brooklyn Hears Brahms Dissertation

Showing through piano technic the relative orchestral values of Brahms's works, Daniel Gregory Mason and Gaston M. Dethier played selections from this composer to illustrate a lecture delivered by Mr. Mason, on February 4 in the Academy of Music, Brooklyn. "The Compositions of Brahms" was the subject. The piano illustrations included the "Academic Festival Overture," the andante and poco allegretto from the Third Symphony, "Variations on a Theme of Haydn's" and an exposition of the second theme of the "Academic" in variations. G. C. T.

### Bruch-Hemmerger Recital in Baltimore

BALTIMORE, Feb. 10.—Fritz Bruch, 'cellist, and Theodor Hemmerger, violinist, gave a joint recital at the Peabody Conservatory on February 7. The program follows:

Saint-Saëns's "Prélude de Deluge"; Magdalen Worden, "Romance" (Dedicated to Mr. Bruch); Moszkowski, "Guitarre"; Julius Conus's Violin Concerto in E Minor; Cesar Cui's "Cantabile"; D. van Goens, "Scherzo"; Sinding's Suite in F Major, for Violin and Piano, and Popper, "Hungarian Rhapsody," for 'Cello.

The piano accompanists were Clara Aschfeld and Mrs. Theodor Hemmerger. W. J. R.

### Elsa Marshall Weds Cincinnati Lawyer

CINCINNATI, Feb. 6.—Elsa Marshall, the popular Cincinnati soprano, was married recently to Rutherford Hayes Cox, a lawyer and civic secretary of the Business Men's Club.

### Ellison Van Hoose Sings Before Four Hundred Blind Persons

Ellison Van Hoose, the noted tenor, sang before four hundred blind persons, on February 6, at the rooms of the Matilda Ziegler Magazine for the Blind, New York.

voted to compositions of Mr. Liebling. There were thirteen popular piano selections for the first half of the program and a half dozen more from manuscript, together with three transcriptions for the latter half. Two of the transcriptions, Joseffy's "At the Spring," and a Chopin étude, were for two pianos, four hands, in which the solo parts were played by Mrs. A. J. Willis and Christine Nielsen, Mr. Liebling adding a second piano obligato of his own.

The Saturday morning program in the weekly series of the Chicago Musical College consisted of a concert by the College Orchestra, given in the Ziegfeld Theater. This young organization, under the direction of Karl Reckzeh, has become an important adjunct to the college course, offering an opportunity for practical experience on the part of those enrolled in those classes of Mr. Reckzeh, which are devoted to a study of the art of conducting. At this program three of the pupils in this department were brought forward for practical demonstration, Elliot Fouser directing them through Weber's "Euryanthe" Overture, Sol Alberti conducting Mendelssohn's A Minor Symphony, and Isaac Van Grove in the Massenet "Phédre" Overture. More than fifty members make up the orchestra and as a result of the season's rehearsals under Mr. Reckzeh an excellent ensemble has been developed.

The present series of lectures which precede the eleven o'clock concert are given by Harold B. Maryott, his subjects as announced consisting of "Fundamental Principles in Teaching," "General Laws of Teaching" and "Aural Recognition of Harmony." NICHOLAS DEVORE.

Invitations had been sent to practically every person in the city. The programs were printed on one side in raised letters, such as the blind use in reading. Mr. Van Hoose found an audience which he had never seen surpassed as to enthusiasm, and he was obliged to sing double encores. Assisting the tenor were Jessie Macpherson, pianist; Mary Wall, harpist, and Clarence Reynolds, accompanist. During the present week Mr. Van Hoose has been making three appearances with Charles M. Schaw's orchestra, in Bethlehem, Allentown and Easton, Pa.

### Heinrich Meyn Sings for Fraternity

Heinrich Meyn, the New York baritone, gave a song recital on the evening of February 10 for the Phi Tau Kappa Club, at the home of Howard Duffell, in Twelfth street, New York. He won favor in the presentation of these songs: Nevin's "Vielle Chanson," Hahn's "L'heure Exquise," Schumann's "Der Hidalgo" and Homer's "Sing Me a Song," "Dearest" and "Banjo Song." Mr. Meyn will sing on February 27 at Delmonico's in New York for Kittie Berger. His program will include songs by Schumann, Spicker, Woodman, Homer and Spross.

### Mme. Hudson-Alexander with Bostonia Sextet

AMSTERDAM, N. Y., Feb. 1.—With Mme. Caroline Hudson-Alexander as a popular assisting artist, the Bostonia Sextet Club, C. L. Staats director, recently presented an interesting program. The soprano was successful with an aria from "Hérodiade" and a set of three songs.

### Julia Hume in Charity Recital

Julia Hume, soprano, who sang formerly with the Manhattan Opera Company, sang eighteenth century songs in costume at the Plaza Hotel, New York, last Monday evening, assisted by Don Richardson. The recital was for the benefit of tuberculosis sufferers and was managed by Mattie Sheridan.

### Beethoven's "Sick" Quartet

[H. T. Finck in New York Evening Post]

After last night's concert of the Flonzaley Quartet in Aolian Hall Mr. Elkan Naumburg told an amusing anecdote about F. Bergner, the eminent violoncellist. Bergner was second to no one in his admiration of Beethoven's genius, but he had sufficient critical acumen to know when the great man nodded. One day he and his companions played for Henry Havemeyer and his guests the Beethoven opus 132, which is known in musical circles as the "Kranken," or "Sick," quartet, because it was composed after Beethoven had been ill, and bears the superscription, "A song of thanksgiving to the Deity in the Lydian mode, by one restored to health." Not knowing the whole of this, Mr. Havemeyer asked: "Why 'Kranken' Quartet? Who is sick?" and Mr. Bergner promptly replied: "The audience."

Alexander Heinemann's brother Ernst, also a singer, has entered the lists as a concert impresario in Berlin.





A recent program of the Kohler and Chase Music Matinée, in San Francisco, introduced Mrs. Richard Rees, soloist, in folksongs.

Frances E. Titus, contralto of the Washington Square Methodist Church, New York, recently gave a song recital at the Woodcrest M. E. Church, Newark, N. J.

At the organ recital given by Benjamin L. Whelpley, at the Arlington Street Church, Boston, February 7, Mrs. Alice Bates Rice was the soprano soloist.

At the performance of the "Creation," to be given under the direction of Samuel L. Cole, supervisor of music, Boston, in Brookline, on March 29, George J. Parker will be the soloist.

Marie Roze Smith, soprano soloist of the First Presbyterian Church, Baltimore, daughter of Harry Montandon Smith, director of the choir, was married on February 4 to John J. Duffy.

Willard Flint, the Boston basso, announces that he has changed his Boston address to Symphony Chambers. Mr. Flint is the bass soloist at the Central Church, Raymond C. Robinson, organist.

Heinrich Gebhard, Boston's noted pianist, played with great success in Norwich, Conn., on February 2. Mr. Gebhard appeared also in a private musicale in New York on the evening of February 12.

Paul Reimers, the lyric tenor, sang songs by Schumann, Schubert, Beethoven, Strauss, Debussy, Brahms and Saint-Saëns at a matinée musicale given last week by Mrs. Charles B. Alexander of New York.

Riccardo Martin, of the Metropolitan Opera Company, gave a song recital on January 29 for the guests of Mrs. William Douglas Sloane of New York. Richard Hagemann was the accompanist.

"Intimate Glimpses of Modern Opera Makers" was the subject of a lecture by Emilie Francis Bauer, music editor of the New York Evening Mail, given on February 6 in Meriden, Conn.

Irma Seydel, the young violinist, won much applause by her playing of a Bruch concerto with the Philharmonic Orchestra, of Hartford, Conn., under the direction of Robert H. Prutting, being compelled to add an encore.

The Æolian Choir, of Brooklyn, recently sang a program of *à capella* numbers at the West Side Y. M. C. A., New York. The choir is composed of forty men and boy sopranos under the direction of N. Lindsay Norden.

The Lotus Quartet, of Boston, Robert Martin manager, has closed the busiest month since its organization, having sung at fifty-eight concerts during the month of January, in Boston and throughout New England.

Yvonne Michele Puyans, soprano; Andre Ferrier, tenor, and Emile Puyans, flutist, participated in the comic opera performance of "Les Noces de Jeannette" (Victor Masse) at Scottish Rite Auditorium, on Thursday evening of last week in San Francisco.

Clarence Whitehill, baritone of the Chicago-Philadelphia Opera Company, has been engaged as one of the soloists for the second regular concert of the Arion Musical Club of Milwaukee on February 13. Lucy Mash, soprano soloist, has also been engaged for this concert.

Mme. Claudia Rhea Fournier, contralto; Olive Stafford, pianist; Albert T. Foster, violinist; Leonard Smith, 'cellist, and Leroy Armstrong, accompanist, gave a most enjoyable program recently at the "at home" of Mrs. Anne Gilbreth Cross in the Music School, Providence, R. I.

Robert Seaman, baritone, gave an interesting song recital at "the Copley," in Boston, with Henry Dellafeld at the piano, on the evening of February 7. Mr. Seaman

has a voice of good carrying quality, which he uses to advantage. He was formerly an instructor at the Wichita School of Music, Wichita, Kan.

The Chromatic Club of Boston gave a program on February 4, with the following artists assisting: Mrs. Willis Glen Parmelee, violinist, with Mrs. Jones, accompanist; a group of songs by Winnetta Lamson; Wyman Miller, 'cellist, and a group of French songs by Mme. Anna Arnaud, accompanied by Mme. Barrer.

For the benefit of the Virginia Auxiliary Committee, Inga Orner appeared in recital at the Plaza Hotel, New York, February 8, offering a program of songs in which there was a group by American composers, lieder by Brahms, a group by Grieg and Sinding, a group of French songs and Leoncavallo's "Matinata."

Emma Mayenschein, organist of Immanuel Reformed Church, Baltimore, gave a delightful organ recital at the Peabody Conservatory, February 8. Her program consisted of numbers by Mendelssohn, Guilman and Widor. George Pickering, tenor, delivered the Aria from "St. Paul," "Be Thou Faithful Unto Death."

Emil Liebling, director of the music department of Milwaukee-Downer College, Milwaukee, gave an interesting recital of pianoforte compositions, all offsprings of his own creative faculty, in that city February 1. During his long career Mr. Liebling has played nearly four thousand recitals.

A musical comedy, written by George Lowell Tracy, and under his personal direction, entitled "The Maid and the Middy," was given in Chelsea, Mass., on the evenings of February 3 and 4, under the auspices of the East Boston Catholic Literary Association, Nathaniel White, president. Mr. Tracy is well known as a coach, and for his arrangements of orchestra scores as well as a composer.

Among the original members of the Boston Opera House orchestra are J. N. Proctor, S. Gallo and Henry Woelber, the trombonists. Mr. Proctor was formerly soloist of the Salem Cadet Band, Mr. Gallo was in opera in Genoa, Italy, while Mr. Woelber was for many years a member of the Boston Festival Orchestra, Mr. Mollenhauer, conductor. All have been members of Boston's municipal band.

Samuel A. Baldwin's organ recital at the College of the City of New York will present on Sunday afternoon, February 16, Bach's Prelude and Fugue in D Major, Mozart's Fantasia in F Minor, two movements from Edwin H. Lemare's Symphony in D Minor, op. 50, Thiele's Concert Piece in C Minor, Schubert's familiar Serenade, Debussy's Prelude to "La Demoiselle Elue" and an Intermezzo by Hollins.

Frances Alexander, a pupil of Harriot Eudora Barrows, was heard in a recent song recital in the Providence studio of her teacher. With a voice of warmth and lyric beauty she sang songs by Massenet, Delibes, Hüe, Clough-Leighter, Harriet Ware and Chadwick. Besides his excellent accompaniments Gene Ware contributed brilliant playing of Brahms's Rhapsodie in G Minor.

Among the many social events which marked the closing week of the opera season in Chicago was a dinner at the Hotel LaSalle given to some twenty guests of Mr. and Mrs. J. P. Seeburg, of the J. P. Seeburg Piano Company, in honor of Mme. Julia Claussen, whose appearance was one of the special events of the closing half of the season. The dinner was followed by a box party at Powers Theater and an after-theater supper at Rector's.

J. Clarendon McClure, organist and choirmaster of the First Presbyterian Church, Wilkes-Barre, Pa., honored Adolph M. Foerster, the Pittsburgh composer, at his service on February 2 by presenting his anthem "Out of the Deep," his offertory "The Lord Is My Shepherd" and two of his organ pieces, Prelude in A Flat and Epigram

in A Flat. This is in keeping with his custom of offering Mr. Foerster's music annually on his birthday.

Several numbers of unusual interest appeared on the program of Frank Olin Thompson, of the piano department of the Wisconsin Conservatory of Music, at Milwaukee, February 6, among them being the Busoni arrangement of the Bach "Chaconne" and the whole of the Schumann Sonata in G Minor. There were also two Concert Etudes of Poldini, Ruifrok's "Reverie," and Mrs. Beach's transcription of a Serenade by Strauss.

Marc Klaw, of the firm of Klaw & Erlanger, theatrical producers, arrived in New York from Europe last Saturday, with the announcement that he had obtained the rights to the newest operetta by Franz Lehar, entitled "The Ideal Wife." He also announced that he had secured "The Envious Butterfly," by Lindau and Grannichstadt, the latter composer of "The Rose Maid." This is a Chinese operetta of the time of the present republic.

The Æolian Choir, of Brooklyn, a chorus of forty men and boys, sang at James M. E. Church, Reid avenue and Monroe streets, Brooklyn, on the evening of February 13. The program consisted of "Cherubim Song," Tchaikowsky; "Send Out Thy Light," Gounod; "Angel Bands," Saint-Saëns; "As Torrents in Summer," Elgar; "A Legend," Tchaikowsky, all sung *a capella*. W. Lindsay Norden is the director.

A charming musicale was given at the Baltimore residence of Mrs. Reese Owens, February 5. Mrs. Ethel Henderson Thompson, mezzo soprano, sang the "Indian Love Lyrics" by Amy Woodford-Finden; "Spring-tide," by Becker, and two numbers by Leo Stern. Marguerite W. Maas, pianist, played the Scherzo from Chopin's B Flat Sonata, the Polonaise in A, Waltz in C Sharp, and her own composition, "Pierrot's Serenade."

The Beel Quartet Concert, at the St. Francis, in San Francisco, was attended by a large audience on February 4. The Mozart E Flat Major Quartet was followed by a Paul Juon Sonata for Piano and Viola. Nathan Firestone played the viola part admirably and Eugene Blanchard as pianist gave a brilliant performance. It was one of the thoroughly enjoyable numbers of the concert. The quartet "Aus Meinem Leben" (Smetana) was also given by the Beel players.

In the next-to-last concert of "The Listeners" in Providence, R. I., the Gertrude Belcher Trio, of Boston, consisting of Carolyn Belcher, violin; Charlotte White, 'cello, and Gertrude Belcher, piano, were the artists. Gertrude Belcher, who has studied with Mrs. Anne Gilbreth Cross and with Mme. Helen Hopekirk, made a good impression by her playing of three of Bartt's "Scottish Tone Pictures," which were heard in Providence for the first time. The ensemble work was excellent.

Mrs. Lucille Roessing Griffey, the popular soprano, who has resigned the leading choir position of Denver, together with her post as head vocal teacher in the Western Institute of Music, that she may go to New York in preparation for a grand opera career, was recently thrown from her horse while taking a hurdle in the Denver Horse Show and sustained an ugly fracture of the left arm. As a result Mrs. Griffey's departure has been postponed for about a month.

The annual concert of the Racine, Wis., Choral Club was given January 23 under the direction of Mrs. Anna Peat-Fink. The assisting soloists were Helen Protheroe, soprano; Harriet McConnell, contralto; Arthur Jones, tenor, and C. D. Rankin, basso. The members of the Schubert Club and a women's chorus of ten voices from Kenosha also assisted. The feature of the program was "The Miserere" from "Il Trovatore," sung by Miss Protheroe and Mr. Jones, assisted by the chorus.

Frieda Smith, a former pupil of the New England Conservatory of Music, is about to make her debut in grand opera at Milan, Italy. She has been studying with Renato Brogi, at Naples, and has a repertoire which includes rôles in "Lakmé," "Lucia," "Mignon," "Hamlet," "I Puritani" and others. While at the Conservatory Miss Smith studied voice with Signor Vallini and dramatic action with Clayton Gilbert. She is a sister-in-law of Ernst Perabo, the pianist.

An entertaining program was arranged by Mrs. L. E. Stewart, of the Woman's Club of Battle Creek, Mich., for its last meeting, a special feature being a paper on "The

Opera," by Harlan J. Cozine, director of the Albion Conservatory of Music. Mrs. Darleen Wellington Miller, dramatic soprano; Nema Phipps, pianist; Myra Salisbury, contralto; Mrs. C. S. Gorsline, soprano, and Richard Vernon, tenor, illustrated the program. Miss Phipps and Mrs. Miller have united for a number of recitals this season with much success.

The quintet of soloists for the principal musical event in Milwaukee during Lent, the performance of Bach's "St. Matthew's Passion," by the A Capella chorus on Palm Sunday, include Ora M. Fletcher, soprano; Christine Miller, alto; Nicholas Douty, tenor; Hans Schroeder, baritone; and Gustaf Holmquist, bass. A sixty-piece orchestra, composed of members of the Thomas Orchestra and local musicians, has been secured. Director William Boeppler has brought the mixed chorus up to 300 trained voices, augmented by a boys' chorus of 150 voices.

The concert of Edward Hines, a Washington, D. C., tenor, brought together a number of the musicians of that city in a pleasing program. Mr. Hines sang selections from "Carmen," "Barber of Seville," "Fedora" and "Cavalleria Rusticana." The Kaspar String Quartet did some beautiful work in several selections, while Mabel Roberts sang the aria from "Hérodiade," "Chanson Triste," and "Yesterday and Today," Spross. An entertaining feature was the interpretative dancing by Effie Baker, accompanied by Margaret O'Toole on the harp, Mrs. Horace Dulin on the violin and Norma Cobb at the piano.

Carrie Stone Freeman, composer-pianist of Los Angeles, recently presented her compositions in San Francisco recitals. One took place at the studio of Frances Thoroughman and one before the Ebell Club, of Oakland. Assisting Mrs. Freeman at the studio recital were Giuseppe Jollain, violinist; Mrs. Thoroughman, soprano, and John C. Manning, pianist. The composer's works were played and sung by these artists and Mrs. Freeman herself sang some of her own songs to her own accompaniments. In Oakland she performed the entire program of her compositions. She is the composer of the recently published "Slumber Sea Chanteys."

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## WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

## Individuals

**Altman, Elenore**—Æolian Hall, New York, Feb. 17.  
**Anthony, Charles**—Washington, Apr. 15.  
**Barbour, Inez**—New York, Mar. 23; Cleveland, Apr. 29.  
**Beddoe, Mabel**—East Orange, N. J., Feb. 28.  
**Berry, Benjamin**—Yonkers, N. Y., Feb. 24.  
**Bispham, David**—Pittsburgh, Feb. 14; Lockport, N. Y., Feb. 17; Hamilton, N. Y., Feb. 18; Chicago, Feb. 20; Little Rock, Ark., Feb. 24; Brookhaven, Miss., Feb. 25; Deland, Fla., Feb. 28.  
**Boncl, Alessandro**—Æolian Hall, New York, Feb. 15; Clinton, Ia., Feb. 17; Denver, Col., Feb. 20; Lincoln, Neb., Feb. 22; Louisville, Ky., Feb. 24; Cincinnati, O., Feb. 26; Columbus, O., Feb. 28; Boston, Mar. 2; Albany, N. Y., Mar. 4; Lansing, Mich., Mar. 6; Detroit, Mich., Mar. 7; Owen Sound, Can., Mar. 10; Buffalo, N. Y., Mar. 13; Cleveland, O., Mar. 16; Asheville, N. C., Mar. 24; Raleigh, N. C., Mar. 26; Morgantown, W. Va., Mar. 28; Cedar Rapids, Ia., Mar. 31; Des Moines, Ia., Apr. 2; Oklahoma City, Okla., Apr. 4; Fort Worth, Tex., Apr. 7; Austin, Tex., Apr. 9; New Orleans, La., Apr. 12; Charlotte, N. C., Apr. 15; Wilmington, N. C., Apr. 17; Philadelphia, Apr. 26.  
**Cheatham, Kitty**—San Diego, Feb. 15; Tucson, Ariz., Feb. 18; Phoenix, Ariz., Feb. 19; Denver, Col., Feb. 22; Topeka, Kan., Feb. 25; St. Joseph, Mo., Feb. 26; Kansas City, Mo., Feb. 28; Minneapolis, Mar. 3.  
**Clément, Edmond**—New York, Feb. 14 (Æolian Hall); Boston (Symphony Hall), Feb. 16; New York (Waldorf), Feb. 18; Newark, N. J., Feb. 21; Buffalo, Feb. 25.  
**Connell, Horatio**—Boston, Feb. 18; Philadelphia, Feb. 25; Providence, R. I., Mar. 5; Washington, Mar. 13; Sedalla, Mo., Mar. 31; Alton, Ill., Apr. 2; Appleton, Wis., Apr. 5; Paterson, N. J., Apr. 30.  
**Culp, Julia**—Rubinstein Club, New York, Feb. 18.  
**De Hart, Katharine Seward**—Summit, N. J., Feb. 24.  
**De Moss, Mary Hissem**—Augusta, Ga., Feb. 19; Newark, N. J., Feb. 26; East Orange, Feb. 28.  
**Dufault, Paul**—Æolian Hall, New York, Feb. 18.  
**Falk, Jules**—Little Rock, Ark., Feb. 17; Hot Springs, Ark., Feb. 18; Fort Worth, Tex., Feb. 24; Waco, Tex., Feb. 26; Austin, Tex., Feb. 27; Houston, Feb. 28; San Antonio, Mar. 4.  
**Flahaut, Marianne**—St. Louis, Feb. 15; Milwaukee, Feb. 22.  
**Ganz, Rudolph**—Carnegie Hall, New York, Mar. 4.  
**Gilbert, Harry M.**—Pittsburgh, Feb. 14; Lockport, N. Y., Feb. 17; Chicago, Feb. 20; Little Rock, Ark., Feb. 24; Brookhaven, Miss., Feb. 25; Deland, Fla., Feb. 28; Toledo, O., Apr. 9.  
**Goold, Edith Chapman**—Jamestown, N. Y., Feb. 14; Ottawa, Can., Feb. 19.  
**Granville, Charles N.**—Elizabeth, Apr. 3.  
**Hartmann, Arthur**—Æolian Hall, New York, Mar. 2.  
**Hinkle, Florence**—New York (New York University), Mar. 18.  
**Holding, Franklin**—Rubinstein Club, New York, Feb. 18; Altoona, Pa., Feb. 20; Farmington, Me., Feb. 28; Rumford Falls, Me., Mar. 24; Waterville, Me., Mar. 31.  
**Kaiser, Marie**—Paterson, N. J., Feb. 14; New Brunswick, Feb. 19; Ridgewood, N. J., Feb. 21; Stamford, Conn., Feb. 24; Newburg, Feb. 25; New Haven, Conn., Feb. 27.  
**Kellerman, Marcus**—Atlanta, Ga., Feb. 16; Jacksonville, Fla., Feb. 17; Orlando, Feb. 18; Deland, Feb. 20, 21; Florence Villa, Feb. 22; Americus, Ga., Feb. 24; Macon, Feb. 25.  
**Kerns, Grace**—Philadelphia, Feb. 15; Pittsfield, Mass., Feb. 18; Albany, Feb. 19; Norfolk, Va., Mar. 6; Newark, Mar. 23; West-

field, Mar. 28; Bridgeport, Apr. 9; New York, Apr. 16.  
**Kraft, Edwin Arthur**—New York, Feb. 17; Poughkeepsie, Feb. 19; Wilkes-Barre, Pa., Feb. 21; Boston, Feb. 24; Springfield, Mass., Feb. 25; Williams College, Williamstown, Mass., Feb. 27.  
**La Ross, Earle**—New Brunswick, N. J., Feb. 19; Allentown, Pa., Feb. 27.  
**Lerner, Tina**—Mexico, Mo., Feb. 14; Pittsburgh, Feb. 18; Philadelphia, Feb. 19; New York, Feb. 21; Waterbury, Conn., Feb. 24; Ann Arbor, Mich., Feb. 28.  
**Lund, Charlotte**—Waterbury, Conn., Feb. 23; New York, Mar. 5; Brooklyn, N. Y., Mar. 9; New York, Mar. 15; Brooklyn, N. Y., Mar. 16.  
**Mannes, David and Clara**—Baltimore, Feb. 18; Richmond, Va., Feb. 19; Washington, Feb. 20; Jamestown, N. Y., Feb. 24; Sewickley Valley, Pa., Feb. 25; Wooster, O., Feb. 26; Dayton, Feb. 27; Appleton, Wis., Mar. 3; Green Bay, Wis., Mar. 4; Detroit, Mar. 6; Sedalla, Mo., Mar. 10; Kansas City, Mo., Mar. 11; St. Louis, Mo., Mar. 12; Chicago, Mar. 16; Buffalo, Mar. 17.  
**Martin, Frederic**—Newark, N. J., Feb. 17; New York (Plaza), Feb. 24.  
**McCue, Beatrice**—Orlando, Fla., Feb. 20, 21.  
**McMillan, Florence**—Seattle, Wash., Feb. 18; Vancouver, B. C., Feb. 22; Portland, Ore., Feb. 25; Chicago, Mar. 2.  
**Miller, Christine**—Pittsburgh, Feb. 14; New Philadelphia, O., Feb. 17; Detroit, Feb. 19; Chicago, Feb. 20; Little Falls, Minn., Feb. 22; St. Paul, Feb. 25; Indianapolis, Feb. 28; Washington, D. C., Mar. 7; Lowell, Mass., Mar. 10; Milwaukee, Mar. 16; Toronto, Apr. 1; Buffalo, Apr. 14; Cleveland, Apr. 15; Columbia, S. C., Apr. 22; Hartsville, S. C., Apr. 23, 24; Erie, Pa., Apr. 29.  
**Miller, Reed**—Hartsville, Ga., Feb. 17; Abbeville, Ga., Feb. 18; Rock Hill, S. C., Feb. 19; Greenville, Feb. 20; Anderson, Feb. 22; Columbia, Feb. 24; Greensboro, N. C., Feb. 25; Roanoke, Va., Feb. 26; New York, Mar. 27, 28; Baltimore, Apr. 7, 8; Cincinnati, May 8; Evanston, Ill., May 26.  
**Moncrief, Alice**—Westfield, N. J., Feb. 27; Bridgeport, Apr. 9.  
**Nordica, Lillian Mme.**—La Grande, Ore., Feb. 15; Boise, Idaho, Feb. 17; Eugene, Feb. 19; Salem, Feb. 21; San Francisco, Feb. 23; Oakland, Feb. 26; Pasadena, Feb. 28; San Diego, Mar. 3; Tucson, Ariz., Mar. 5; Phoenix, Mar. 7.  
**Pagdin, William H.**—Westfield, Feb. 27; Halifax, N. S., Mar. 11; Wooleville, Mar. 12; Philadelphia, Mar. 21; Bridgeport, Apr. 9; Carlisle, Pa., Apr. 21; York, Pa., Apr. 23; Reading, Pa., Apr. 24; Harrisburg, Pa., Apr. 25; Trenton, N. J., Apr. 29; Allentown, Pa., Apr. 30; Albany, N. Y., May 5, 6; Winsted, Conn., May 7; Torrington, Conn., May 8; Springfield, Mass., May 9, 10.  
**Phillips, Arthur**—New York (Plaza), Feb. 17; New York, Feb. 18; Sound Beach, Conn., Feb. 21; Æolian Hall, New York, Feb. 26.  
**Pilzer, Maximilian**—New York (Carnegie Hall), Feb. 15; Yonkers, Feb. 23; New York, Mar. 18; New York (Carnegie Hall), Mar. 23.  
**Potter, Mildred**—Atlanta, Feb. 15; New Orleans, Feb. 16; Memphis, Feb. 18; Pittsburgh, Feb. 21; Indianapolis, Mar. 6; Detroit, Mar. 9; Fremont, Mar. 11; New York, Mar. 23; New York (Oratorio Society), Mar. 28; New York, Apr. 1; Passaic, N. J., Apr. 15; New York (Carnegie Hall), Apr. 16; Carlisle, Pa., Apr. 21; York, Pa., Apr. 23; Reading, Pa., Apr. 24; Harrisburg, Pa., Apr. 25; Trenton, N. J., Apr. 29; Allentown, Pa., Apr. 30; Albany, N. Y., May 5, 6; Winsted, Conn., May 7; Torrington, Conn., May 8; Springfield, Mass., May 9, 10.  
**Reardon, George Warren**—New York, Feb. 23; New York, Mar. 2.  
**Reardon, Mildred Graham**—New York, Feb. 23; New York, Mar. 2.  
**Rider-Possart, Cornelia**—Æolian Hall, New York, Feb. 28.  
**Rogers, Francis**—New York, Feb. 17; Waterbury, Conn., Feb. 13.  
**Sachs-Hirsch, Herbert**—Æolian Hall, New York, Mar. 1; Newark, N. J., Mar. 3.  
**Sembrich, Mme.**—Springfield, Mass., Feb. 18; Chicago, Feb. 23; Cedar Rapids, Feb. 25.  
**Seydel, Irma**—Boston, Feb. 19; Waltham, Mass., Feb. 20; New York (Æolian Hall), Feb. 22; San Francisco, Cal., Feb. 28.

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**Sorrentino, Umberto**—New York, Feb. 18 (Hotel Plaza); New York, Feb. 25 and Mar. 6.  
**Teyte, Maggie**—Æolian Hall, New York, Feb. 14; Norfolk, Va., Feb. 15; Boston, Feb. 16; Philadelphia, Feb. 17 (opera); New York City, Feb. 18, 20.  
**Tollefsen, Carl H.**—Brooklyn, Feb. 22.  
**Tollefsen, Mme. Schnabel**—Brooklyn, Feb. 22.  
**Tollman, Laura**—Brooklyn, Feb. 14; Montclair, N. J., Feb. 15; New York, Feb. 16.  
**Townsend, Stephen**—Boston (Steinert Hall), Mar. 4.  
**Viafora, Mme. Gina Claparelli**—Æolian Hall, New York, Feb. 19.  
**Ware, Harriet**—New York (New York University), Feb. 25.  
**Weld, Frederick**—Æolian Hall, New York, Feb. 25.  
**Wells, John Barnes**—New York University, New York, Feb. 25; New York, Feb. 28; New York, Mar. 8; Newark, N. J., Mar. 10; Poughkeepsie, N. Y., Mar. 18; Richmond, Va., Mar. 21; Denver, Col., Mar. 28.  
**Werrenrath, Reinold**—New York, Feb. 20; Schenectady, N. Y., Mar. 11; Detroit, Mar. 17; Ithaca, Mar. 24; Syracuse, N. Y., Mar. 25.  
**Wilson, Gilbert**—Stamford, Conn., Feb. 24; Westfield, N. J., Feb. 27.  
**Young, John**—Wallingford, Conn., Feb. 27; Holyoke, Mass., Feb. 28.  
**Ysaye, Eugen**—Newark, N. J., Mar. 3; St. Louis, Mar. 14 and 15.

## Orchestras, Quartets, Choruses, Etc.

**American String Quartet**—New England tour, Feb. 10, 18; Williams College, Feb. 20; Nashville, Mar. 25; Montgomery, Ala., Mar. 26.  
**Boston Symphony Orchestra**—New York, Carnegie Hall, Feb. 20, 22; Philadelphia, Mar. 17; Washington, Mar. 18; Baltimore, Mar. 19; New York, Mar. 20; Brooklyn, Mar. 21; New York, Mar. 22.  
**Cincinnati Symphony Orchestra**—Feb. 14, 15, 28; Mar. 1, 14, 15, 28, 29; Apr. 11, 12.  
**Gamble Concert Party**—Evanston, Ill., Feb. 14; Lewiston, Mont., Feb. 18; Dillon, Mont., Feb. 21; Ellensburg, Wash., Feb. 24; Storm Lake, Ia., Feb. 28.  
**Jacobs Quartet, Max**—New York, Feb. 25 (Carnegie Lyceum).  
**Kneisel Quartet**—New Orleans, Feb. 15; Dallas, Tex., Feb. 17; Sherman, Tex., Feb. 18; Waukesha, Wis., Feb. 21; Appleton, Wis., Feb. 22; Louisville, Mo., Feb. 24; Cincinnati, Feb. 25; Norfolk, Va., Feb. 27.  
**Margulies Trio**—Æolian Hall, New York, Feb. 25.  
**Mead Quartet, Olive**—Rumford Hall, New York, Mar. 12.  
**Minneapolis Symphony Orchestra**—Minneapolis, Feb. 28; Mar. 14, 28 (second annual Eastern tour); Cedar Rapids, Ia., Feb. 10; Peoria, Ill., Feb. 11; St. Louis, Feb. 14, Springfield, Ill., Feb. 13; Evansville, Ind., Feb. 14; Louisville, Ky., Feb. 15; Richmond, Ind., Feb. 16; Columbus, O., Feb. 17; Pittsburgh, Feb. 18; Philadelphia, Feb. 19; Washington, Feb. 20; New York City, Feb. 21; Aurora, N. Y., Feb. 22, also Ithaca, N. Y., Feb. 22; Cleveland, Feb. 24; Toledo, Feb. 25; Detroit, Feb. 26; Chicago, Feb. 27.  
**New York Philharmonic Orchestra**—New York (Carnegie Hall), Feb. 14, 27, 28.  
**New York Symphony Orchestra**—Æolian Hall, New York, Feb. 16, 21, 23.  
**Philadelphia Orchestra**—Kensington, Feb. 17; Reading, Feb. 19; Philadelphia, Feb. 21, 22; Wilmington, Del., Feb. 24; Philadelphia, Feb. 26, 28 and Mar. 1; Camden, N. J., Mar. 3; Philadelphia, Mar. 5, 7, 8, 12; Atlantic City, Mar. 13; Philadelphia, Mar. 14, 15, 24; Kensington, Mar. 25; Philadelphia, Mar. 28, 29; Camden, N. J., Mar. 31; Philadelphia, Apr. 4, 5; Baltimore Music Festival, Apr. 7, 8, 9; Philadelphia, Apr. 11, 12.  
**Place Mandolin String Quartet**—Providence, R. I., Feb. 18; Boston, Mass., Mar. 27; New York, Apr. 27.  
**Plectrum Orchestra**—Æolian Hall, New York, Mar. 2.  
**San Francisco Symphony Orchestra**—San Francisco (Cort Theater), Feb. 14, 21, 28; Mar. 7, 9.  
**Schubert Quartet**—Bridgeport, Conn., Feb. 17, 18, 19; Newark, N. J., Feb. 21; New York (Rubinstein Club), Mar. 15; Hacketts-town, N. J., Apr. 28.  
**St. Louis Symphony Orchestra**—St. Louis, Feb. 14, 15, 21, 22, 23; Mar. 1, 14, 15, 21, 22.  
**Sinshelmer Quartet**—New York, Mar. 5.  
**Thomas Orchestra**—Chicago, Feb. 14, 15; Milwaukee, Feb. 17; Madison, Wis., Feb. 18; Chicago, Feb. 20, 21, 22, 24, 25, 28 and Mar. 1, 7, 8; Grand Rapids, Mich., Mar. 10; Detroit, Mar. 12.  
**Tollefsen Trio**—Brooklyn, Feb. 22.  
**Volpe Symphony Orchestra**—Carnegie Hall, New York, Feb. 18.  
**Zoellner Quartet**—Toledo, Feb. 19; New York (MacDowell Club), Mar. 18.



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## HADLEY CLOSSES SEASON

### Pair of San Francisco Orchestra Concerts Enlists Choral Aid

SAN FRANCISCO, Feb. 4.—The San Francisco Orchestra's regular season was brought to a close by the pair of concerts on Friday and Sunday afternoons. The symphony played on Friday was the Rachmaninoff No. 2 in E Minor. Henry Hadley gave it one of the best interpretations of anything that has been done this season and the orchestra players on this occasion surpassed their performance of it earlier in the season.

Saint-Saëns' "Dance Macabre" was played with spirit and the Procession of the Guilds from "Die Meistersinger" as the closing number was impressively given.

Two choral works, "Eve" (Massenet) and "In Music's Praise" (Henry Hadley), given by a chorus of about three hundred, the San Francisco Orchestra and soloists, formed the program for the Sunday concert.

The Massenet work, never before given here, was conducted by Paul Steindorff. The choral body comprised the Cecilia Choral Club, the San Francisco Choral Society, the Wednesday Morning and the Treble Clef clubs. The soloists were Mrs. Orrin Kipp McMurray, soprano, Robert Battison, tenor, and Harold Pracht, baritone.

"In Music's Praise" was conducted by the composer. The lovely solos which Mr. Hadley has given to the soprano in the second part, "The Music of Nature," were unusually well sung by Mrs. E. E. Bruner. Harold Pracht sang the baritone solos.

The Lalo Overture, "Le Roi d'Ys," was given by the orchestra between the choral works, Henry Hadley conducting. R. S.

### Interesting Novelties on Program of Paul Dufault's Recital

The program to be given by Paul Dufault, the French-Canadian tenor, on February 18, at Æolian Hall, will be of special interest in that most of the songs have never been heard in New York. Charles Gilbert Spross will be at the piano. The program is as follows:

"Si Vous Croyez" (from "Chanson de Fortunio"), J. Offenbach; "Elle est tellement innocente" (from "Madame Angot"), Lecocq; "Priere" (from "Le Cid"), Massenet; "Reconnaissance," Bellincioni; "Blues d'Amour," Pessard; "La Paix," R. Hahn; "Je Demande à l'Oiseau," Rokoff; "Have You Seen But a Whyte Lillie Grow" (old English), Anonymous (1614); "The Spring Is Coming O'er the Mead" (old English), 17th century; "Sylvain," Sinding; "My Fatherland," Gena Branscombe; "Over the Hills," Marion Bauer; "My Star," Charles Gilbert Spross; "Lied," César Frank; "Je Scava's," Catherine; "Au Pays," Holmes; "L'Etoile," Saint-Saëns; "Souhaits," Peyrla; "Les trois Prières," Paladilhe; "Dis moi que tu M'aimes," Hess; "Chanson de Juillet," Godard.

### Frieda Hempel Keynote of Atlanta Opera Situation

ATLANTA, GA., Feb. 6.—Although the contract has not yet been signed for the seven Atlanta appearances of the Metropolitan Opera Company, it is to be signed by the end of the week. The operas to be given depend upon whether Frieda Hempel will sing here, for if she is in the cast "Lucia" and other coloratura works will be given. For a long time it has been the desire of the music festival association to have "Lucia" and other operas of this nature produced in Atlanta, and an effort was once made to secure Tetrazzini.

L. K. S.



## SHOWS HAMMERSTEIN LOST \$5,000 A WEEK

Details of Disastrous London Season Revealed in Singer's Unsuccessful Suit

LONDON, Feb. 10.—That Oscar Hammerstein's losses in his season at the London Opera House from November, 1911, to March, 1912, amounted to more than \$5,000 a week was one of the interesting disclosures at the trial to-day of the suit of Mme. Vallandri, the Parisian opera singer, who claimed that \$1,650 was due her for salary and damages on breach of her contract to sing for Mr. Hammerstein for five months at \$1,100 a month. The case was decided in Mr. Hammerstein's favor on the ground that he was entitled under the terms of the contract to cancel it if insufficiency of receipts necessitated closing the theater.

Mme. Vallandri, whose name in private life is Aline Andrieva, and who is celebrated for hair that reaches to her feet as well as for her singing, said that, after she had filled three and a half months of her contract, the house was closed to prepare for the Summer season and that Mr. Hammerstein offered her \$500 to cancel the contract. She refused to accept this or return for the Summer season. Counsel for Mr. Hammerstein contended that he had a right to annul the contract when he yielded to business exigencies in closing the theater.

Mr. Butt, who was manager for Mr. Hammerstein, and Lyle D. Andrews, his treasurer, testified for the impresario. It was stated that the losses on the broken season were between \$65,000 and \$95,000, and that, though an offer of financial help induced Mr. Hammerstein to try a Summer season, that also was unsuccessful. Mr. Andrews testified that the weekly income fell from \$15,000 at the beginning of the Winter season to \$5,645 in the second week of January, whereas the receipts to clear expenses should have been \$18,000 weekly.

A chartered accountant gave details of the profit and loss account which he had drawn up for Mr. Hammerstein. In the sixteen weeks ended with March, 1912, the receipts were \$167,570. The salaries amounted to \$137,710, the rates, taxes and interest were estimated at \$33,330 and other expenses at \$63,100. Therefore the loss exceeded \$65,000. The largest night's receipts were \$6,475.

After the prices had been cut in two the receipts increased. Thus in the week ended February 2 they were \$6,450, while the following four weeks they were respectively \$9,910, \$10,675, \$11,530 and \$13,675.

## PORTRAIT OF STOKOWSKI SHOWN IN PHILADELPHIA



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Leopold G. Seyffert's Portrait of Leopold Stokowski, the Conductor of the Philadelphia Orchestra

PHILADELPHIA Feb. 10.—A new honor has come to Leopold Stokowski, the new conductor of the Philadelphia Orchestra, who has not only made such an impression on the musical world of Philadelphia, but has been quite as conspicuously taken up by the social leaders as well. It is in the shape of a stunning picture, which is one of the interesting features of the 108th annual exhibition of the Academy of Fine Arts. As is well known the country over, the annual exhibition of the Academy is a showing which in many ways is "the American Salon." The annual exhibition not only attracts the attention of Philadelphians and is given a very generous space in the newspapers, but causes critics from Chicago, Boston, New York and elsewhere to come in large numbers to view the definitive exhibition of the year.

The portrait of Mr. Stokowski is a very characteristic one and is the work of Leopold G. Seyffert, one of the younger painters of Philadelphia, who, however, has quite "arrived."

The artist has avoided the temptation of representing the conductor of the orchestra in a dramatic pose suitable to his position, but instead seats him quietly in an easy conversational attitude as if in thought, and the picture indeed might well be labeled "The Thinker." It is obvious that the conductor has just come fresh from his work at a rehearsal, is thinking over his score and discussing the art, of which he is so great an exemplar. His easy-going dark suit relieves the picture from any severity of formalism and the color is in fine contrast to the warm gray background. As posed, Mr. Stokowski's head of more or less tousled blond hair is silhouetted strongly against a suggested picture on the wall by Goya. This picture, the wall, and the dark red curtain are all in low key and add very much to the effect of color scheme and set out the man who is strongly designed and strongly modeled with a fine sense of physique and character. It is quite a large picture and taken altogether is easily one of the pictures of the year.

## MILAN'S VERDI PROGRAM SAVED

Nearly Wrecked on Financial Rock  
—A Revival of "Robert the Devil"

MILAN, Jan. 27.—It has been made public that Milan's celebration of the Verdi centennial very nearly came to disaster through the inability of the financial committee to gather the necessary funds. The day has been saved, however, by the munificence of the Duke Uberto Visconti di Modrone, patron of musical art, who has written to the president of the committee that he will personally assume all financial responsibility for the commemoration. Consequently, the Scala management has promptly arranged to present "Falstaff" with the baritone Scotti and to carry through its other plans already announced, in which there will be engaged such illustrious artists as Toscanini, Mancinelli, Serafin and Galignani, who have offered their services gratuitously. Toscanini and Galignani have also agreed to assume personal responsibility for any deficit in the performance of the Requiem Mass. Of course, the unveiling of the monument to the composer at the House of Rest, which in itself is his greatest monument, will be one of the most important ceremonies of the celebration in Milan.

Meyerbeer's "Roberto il Diavolo" has just been heard at the Dal Verme after an absence of twenty-seven years from our stage. It seemed worthy of being heard again, even though its performance was not above the ordinary. It is no longer possible, as it was even twenty or thirty years ago, to get together a company of singers educated in the old school in such manner as to give full value to an opera like "Roberto il Diavolo." But if the Dal Verme production was not a great success it at least gave considerable satisfaction and was attentively received. It was well conducted by Radini-Tedeschi.

"Rosedad," by Luigi Fontana, a new opera in three acts, was performed at Mantova, in the presence of a very crowded house and received with the greatest enthusiasm. Almost every number was applauded and

New productions are being prepared for the Scala during Lent of "Oberon," Weber, and "Cavalleria Rusticana," Mascagni. "Oberon" will be given early in February. Meanwhile "The Girl of the Golden West," "Le Donne Curiose" and "Lohengrin" are being repeated to well-filled houses.

At the Institution for the Blind Lamberto Pavanelli, a very young composer, has just offered some new chamber compositions which were received with interest and approval. They proved to be poetic works, warm in sentiment, varied in color and rich in suggestive harmony. A. PONCHIELLI.

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